IN THIS ISSUE: **BEER AND MUSIC....By Carl Hanfstaengl**

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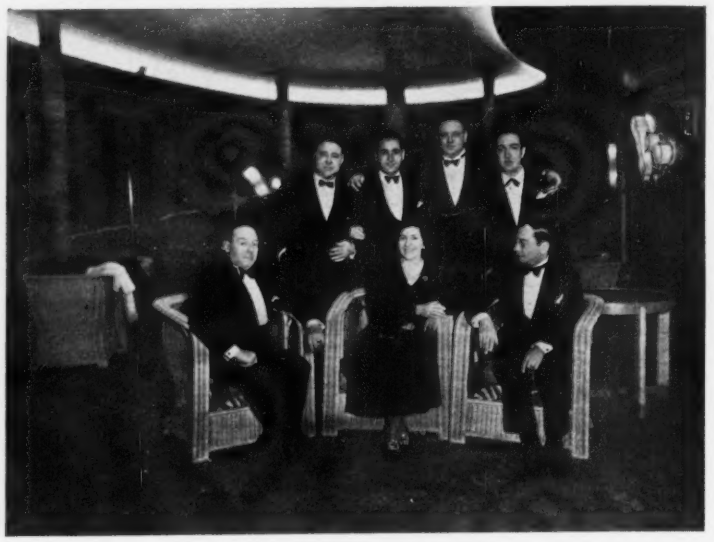
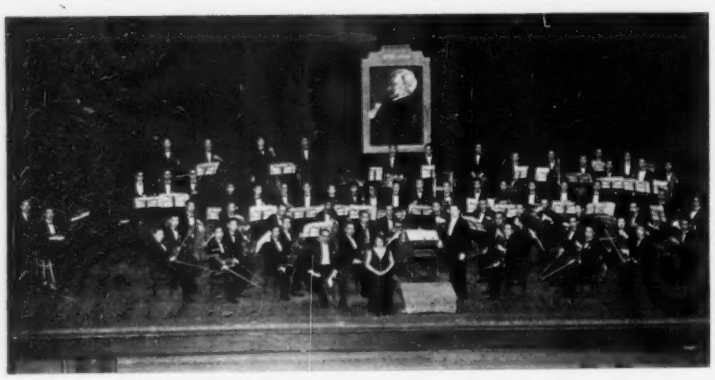


MUSICAL CARGO OF THE SS. CONTE DI SAVOIA. Seated, Giuseppe De Luca, Frida Leider, Vincenzo Bellezza; standing, Angelo Bada, Giacomo Lauri-Volpi, Lauritz Melchior, Armand Borgioli. All are of the Metropolitan Opera Company.

MRS. EDGAR STILLMAN KELLEY. Governor White's appointee for Ohio music at the Chicago World's Fair, is calling a conference of State musicians and music-lovers at the Hotel Gibson, Cincinnati, May 4, to approve final arrangements for Ohio programs to be presented.

KIRK RIDGE, pianist and faculty member of the College of Fine Arts, Syracuse (N. Y.) University, recently appeared in joint recital before the Wednesday Morning Club of Rome, N. Y., with Dorothy Hubbard, soprano, also of the Syracuse University faculty. Ruth Hindon, a graduate student, was Miss Hubbard's accompanist. Mr. Ridge played music of Bach-Busoni, Brahms, Beethoven, Chopin and Liszt.

HART HOUSE STRING QUARTET, now under the direction of Haensel & Jones, have a closely booked tour in this country next season from March 15 to May 1.



WAGNER MEMORIAL CONCERT given in Takarazuka, Japan, February 22, 1933, by the Takarazuka Symphony Orchestra (Joseph Laska, conductor), with Mrs. E. Thoma and G. Bonavita, soloists. The orchestral selections were Prelude and Liebestod, Tristan and Isolde; Rienzi Overture; Siegfried Funeral March; Tannhäuser Overture and the Siegfried Idyll.

MORTON DOWNEY, PRESIDENT ROOSEVELT and JOHN CHARLES THOMAS at the twenty-fifth anniversary celebration of the National Press Club in Washington, D. C., March 29. Mr. Thomas sang David Guion's Home on the Range. (Photo (c) Harris & Ewing.)

(See Inside Back Cover for Additional News Pictures)

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New York, Saturday, April 22, 1933

Bayreuth Is Made Nervous by Anti-Semitic Campaign

Denials and Assurances—Staatsoper Restores Elektra Under Furtwängler—Don Giovanni, with Women Below Par—Schönberg Listens but Finds Himself Dropped from Program—Pfitzner's Quartet Becomes a Symphony—Sevitzky Conducts American Works

By HERBERT F. PEYSER

BERLIN—Rumors began to circulate here a few days ago that Toscanini, affected by the turn things have taken in Germany, had decided to wash his hands this coming summer of Bayreuth and all its works. Frida Leider was also said to be out of the running. This cheerful news was understood to have come from America via England. Thereupon the Berlin Vossische Zeitung girded up its loins and sent a telegram to Winifred Wagner asking her for confirmation or denial. The chatelaine of Wahnfried replied that all such reports were "snatched out of the air," which is a German way of saying that the story is so much bunk.

Nevertheless, there are signs that Bayreuth is beginning to have jumpy nerves as to the possible effect of the current hectic doings on its foreign patronage this summer. Some Germans may insist upon the "national" aspects of the Festspiele, but the stubborn fact persists that since 1876 Bayreuth has been the most international musical festival in the world. The town is now sending out circulars designed to assure its prospective clientele that Germany was never a quieter, more hospitable or more generally delectable realm than it is at this moment.

ELEKTRA HEARD AGAIN

Last week the Berlin Staatsoper gave us the opportunity of forgetting for about an hour and three quarters our daily dose of politics, "cultural revolution" and woes of Israel by bringing back to attention Strauss' Elektra. Seven years had passed since Berlin heard this work. The last previous performances were housed at the Städtische Oper and one of the Elektras then in operation was the priceless Helene Wildbrunn. Recent inquiries as to the fate of this opera have always elicited the assurance that nobody was available in Berlin to sing the title role.

Then Gertrude Kappel returned to Europe from her labors at the Metropolitan Opera and, though her habitat is Munich, was announced as a Staatsoper capture. The institution also took unto itself for the part of Chrysothemis the Vienna and Dresden soprano Viorica Ursuleac, besides securing Furtwängler to conduct the work and the great Marie Gutheil-Schoder (once an eminent Elektra in her own right) to stage it. A few days before the restoration something happened to detain Mme. Kappel in Bavaria, and, for better or worse, Rose Pauly, who has done many a Salome, Fidelio and Egyptian Helen in Berlin and elsewhere, was commandeered for the matricidal rites. Strauss was on hand and was called before the curtain many times at the close of the opera.

UNDRAMATIC AND DULL

Nevertheless, the performance was about as dull and as small-scale an Elektra as the present writer ever hopes to witness. Furtwängler envisaged the score entirely from a symphonic angle. The orchestra played with suppleness and clarity and the myriad instrumental details were cherishingly illuminated and exposed. Yet not only did this treatment mitigate much of the sense of terror and doom, but the conductor did not appear to feel anything of the relationship existing between the vocal parts and the orchestral fabric. And he invariably emphasized the musical at the expense of the dramatic element.

The want of atmosphere was heightened by the inadequacy of the three principal singers and by a singularly unimaginative stage direction. Rose Pauly possesses a beautiful voice, but neither by temperament, projective imagination nor creative intelligence does she come within leagues of being an Elektra. Margarete Klose, in a make-up that suggested a combination of Queen Elizabeth in her death agonies and the witch in Hänsel and Gretel, offered a sorry rag doll counterfeit of Klytemnestra. Walter Grossman's Orestes and the Aegisthus of Marcel Wittrisch passed by almost unnoticed, leaving what laurels there were chiefly to the competent Chrysothemis of Mme. Ursuleac (whom the Staatsoper has now acquired as a regular member of its forces).

MORE ARIAS BUT LESS VOICE

The Städtische Oper has done itself no great honor with its recent restoration of Don Giovanni. Apart from Gerhardt Hüsch, whose portrait of the deathless rake is in many respects one of the finest the writer recalls since Maurice Renaud, the interpretation was slipshod and hopelessly middle-class. But what is to be expected when Intendants are willing to consider Nelly Merz, once of Munich, for Donna Anna, and to entrust the part of Elvira to an unsatisfactory incumbent like Rosalinde von Schirach? The irony of circumstances would have it that the arias Dalla sua Pace and Mi tradi were restored for this slovenly performance, though German opera houses almost invariably omit them on the preposterously academic ground that Mozart only added them to his score after the opera had first been produced—and then specifically for Viennese consumption.

The concert halls have perked up a little these past days. We had two magnificent evenings by the Kolisch Quartet, who probably have no superiors today and certainly few peers. They were to have played Schönberg among other things, but that master, being racially suspect, was for safety's sake side-tracked in favor of Brahms. However, Schönberg sat in the audience and visibly enjoyed great performances of Mozart and of Beethoven's mighty C sharp minor.

NEW PFITZNER SYMPHONY

A few nights later Hans Pfitzner let us hear in a Philharmonic concert conducted by himself his new symphony, recently given its première at Munich. The work is, as a matter of fact, only an orchestral amplification of the composer's string quartet in C sharp minor. It is typical Pfitzner—the sort of thing one must be one hundred per cent. German to relish. To such a one it is deep, noble and surcharged with momentous philosophies. Most others it will probably afflict as a hollow and dismal bore, of typical Pfitzner complexion.

BERLIN LIKES FABIEN SEVITZKY

Fabien Sevitzky, who last year won favorable opinions here as a conductor, led the Berlin Philharmonic once more in an unconventional program. Mr. Sevitzky promises to obtain a real hold on German affections. His concert this time was to have opened with the Carnaval Romain overture of Berlioz, but, as his bill contained no German music, he was entreated for fear of "consequences" to drop the Berlioz at the twelfth hour for the Euryanthe overture. If anyone looked for anti-American demonstrations when he played Arkady Dubensky's Fugue for strings or Edward Burlingame Hill's Sinfonietta, he was disappointed. Both compositions were cordially received. So too were Mr. Sevitzky's interpretations of Ravel's Daphnis and Chloe (a work which Berlin hardly knows at all), and of Tschaikowsky's fifth symphony. Of this last one rarely hears in the German capital an interpretation so truly authoritative. Mr. Sevitzky has been retained to conduct the Philharmonic in a Beethoven program next week.

Walter and Klemperer Invited to Moscow

LONDON.—According to the London Times, Otto Klemperer and Bruno Walter, who are not to be allowed to conduct in Germany, have been invited to give concerts in Moscow and to take over the leadership of the Moscow Philharmonic Orchestra. C. S.

Bell Engineers Reveal Full Range Orchestral Reproduction

Telephonic Presentation of Symphonic Music in Auditory Perspective Demonstrated with Aid of Leopold Stokowski—New Tone Quality by Wire Achieved

By RICHARD GILBERT

PHILADELPHIA.—A preliminary demonstration of a truly epochal achievement in conveying and reproducing orchestral music was given before several hundred musicians, music critics, engineers and press representatives from Washington, New York and this city, at the American Academy of Music, April 12. The Philadelphia Orchestra played in an acoustically insulated foyer of the academy while an enrapt audience heard the selections as if the orchestra were in its normal position on the stage of the auditorium proper.

Through unremitting effort and research, occupying the past two years, engineers of Bell Telephone Laboratories have perfected telephonic reproduction of orchestral music, projected to an auditorium audience with the illusion of hearing each separate instrument with its proper position on the stage, with undistorted sonority, measurements of intensity accentuated rather than impeded, and with frequency characteristics governing the whole system of overtones, up to 16,000 vibrations per second, absolutely unimpaired. These enterprising scientists were greatly assisted in their efforts by the conductor of the Philadelphia Orchestra, Dr. Leopold Stokowski.

Identical features of the results of this extended research work will be formally made public at a demonstration concert under the auspices of the National Academy of Science in Constitution Hall, Washington, D. C., on April 27. At that time the Philadelphia Orchestra will play from the stage of the Academy of Music in its home city.

Loudspeakers of recent development, substituted for the usual hundred or so musicians when the Philadelphia Orchestra plays. These instruments hidden behind back drops, completed a highly intricate and involved circuit of microphones, amplifiers, filters and other devices of electronic and telephonic phenomena, and hairbreadth controls. The controls were manipulated by Dr. Stokowski from a seat in the auditorium. Between examples of this new art of conveying and reproducing sound, Dr. Harvey Fletcher, director of acoustic research in the Bell laboratories, explained the system's most prominent features and further demonstrated, by means of lantern slides of musical notation and additional sound, the requirements for perfect reproduction of all tones and overtones present in the original music as well as those for complete range of power in intensity. Dr. Fletcher also demonstrated the system's uncanny ability to give true auditory perspective. This last is particularly interesting.

The pickup microphones were placed on an auxiliary stage in the foyer. As a man walked back and forth across the stage, talking as he moved to a companion busily sawing wood and hammering, those in the auditorium had the complete illusion of a man walking across the stage in front of them. His voice and footsteps could plainly be perceived to move back and forth. This three-dimensional effect, of course, is completely missing from present-day radio and metaphonic (phonograph and sound picture) reproduction. Still another demonstration of this achievement of auditory perspective—previously spoken of in technical circles as "binaural" or "stereoscopic" sound reproduction—was secured by seating a trumpet player at the left of the stage in the auditorium, but behind the curtain, and at the right of the distant foyer stage, another player. First one and then the other played fanfares and, although the audience could tell at once one player was at the left and another on the right, it was impossible to distinguish, until the curtain was raised, which sound was original and which was conveyed by cable, projected by loudspeaker.

(*Continued on page 15*)

Edinburgh Hears Busch Novelty

Florent Schmitt Visits Scotland—London Philharmonic Acclaimed

EDINBURGH—The Reid Orchestral Concerts, under the direction of Prof. Donald F. Tovey, have completed another season. The chief item of interest was the visit of Adolf Busch, whose recent Capriccio for small orchestra, op. 46, received a stirring performance. Busch also appeared as soloist in Beethoven's violin concerto—a notable performance. Elgar's second symphony brought the series to a close.

Through the enterprise of the Glasgow Active Society for the Propagation of Contemporary Music, and the Edinburgh Contemporary Music Society, these cities have had the pleasure of hearing the French composer Florent Schmitt, in performances of his own compositions. Apart from two piano solos played by the composer, chamber music filled the programs. M. Schmitt was assisted by a quartet of Glasgow artists.

The London Philharmonic Orchestra (conducted by Sir Thomas Beecham) has made its first appearance in Scotland. Two concerts were given in Glasgow and Edinburgh respectively, the programs being largely compounded of Wagner. Enthusiasm ran riot on both occasions, such excellence of performance being rare in orchestral playing here.

WILLIAM SAUNDERS.

Van Hoogstraten, Barzin and Lange to Conduct at Stadium

Mrs. Charles S. Guggenheimer announces that, despite unusual general conditions, the usual season of outdoor symphonic concerts at the Lewisohn Stadium of the College of the City of New York will be given this summer. The same high standard of performances which has prevailed during the past fifteen years will be continued, and as in the past the orchestra will be the New York Philharmonic. The sixteenth season comprises eight weeks, opening on June 29 and closing August 23. Willem van Hoogstraten is to conduct six of the eight weeks, his twelfth consecutive year at the stadium. The conductor is now on a holiday in the Bavarian mountains. Leon Barzin has been engaged to conduct the seventh week. The conductor for the remaining week will be announced later. Special performances are under the direction of Hans Lange.

In announcing the coming season Mrs. Guggenheimer appeals to the general public for contributions to help carry the series through what will undoubtedly be a difficult summer from an economic point of view. Checks should be addressed to Stadium Concerts, Inc., at 113 West 57th Street, New York. Adolph Lewisohn is the honorary chairman of the Stadium Concerts; Mrs. Guggenheimer, chairman; Arthur Judson, manager; Sam A. Lewisohn, treasurer; and Margaret R. Boyd, secretary. Vice-chairmen are Mrs. Henry Martyn Alexander, Mrs. Christian R. Holmes, and the Countess Mercati. Special events for the summer will be announced shortly.

Cologne Music Heads Fall

COLOGNE—Further dismissals from leading positions as the result of the political upheaval include the Intendant of the Cologne Opera, Prof. Max Hofmüller, and his two chief conductors, Eugen Szenkar and Dr. Heinrich Jalowetz. Prof. Richard Trunk, of Munich, who was conductor of the Arion Society in New York before the war, has taken the place of Walter Braunfels, as director of the Rhenish High School for Music. E. T.

Ethel Smyth Is Seventy-Five

LONDON—Dame Ethel Smyth, English composer, celebrated her seventy-fifth birthday on April 15, in full vigor and in the midst of professional activity. A concert of her works was given in her honor here. She is also being fêted in Vienna by the inclusion of two choral works in the seventy-fifth anniversary concert of the Singakademie, which sponsored the composer in a program of her works before the war. C. S.

Mrs. Witherspoon Dies

(Special telegram to the Musical Courier)

CINCINNATI.—Florence Hinkle Witherspoon, former concert soprano, died here on April 18. She was the wife of Herbert Witherspoon, director of the Cincinnati Conservatory of Music. C.

BEER AND MUSIC

By CARL HANFSTAENGL

BEFORE launching the above entitled screed, the writer feels that he owes his prospective readers an explanation of the motive that impels him to augment still further the countless paragraphs that are being published these days in the American press on the subject of the amber colored beverage which, we are assured by legislative vote, "cheers but does not inebriate." Having studied music for many years in Germany, the Vaterland of beer, the present author was in a position to observe at close range the mysterious affinity that unquestionably exists, and has always existed, between beer and music, or to be more exact, between beer and musicians.

Playing Makes a Man Thirsty

It does not require a psychologist to fathom the reason why players of brass instruments, especially of the large and ponderous ones, are notoriously avid beer drinkers. To suck the mouthpiece of a tuba or trombone through a prolix opera, oratorio or symphony, during which operation a distressingly large quantity of the precious saliva (craving the pardon of the sensitive reader) finds its way into the brazen convolutions and labyrinths of the heated instrument, unquestionably produces a thirst that is hopelessly beyond the assuaging capabilities of mere H^2O. But just why string players and manipulators of the petite woodwinds have run their heavyweight colleagues a creditable second in the matter of beer consumption is not so easily comprehensible. (It is just possible that in the case of the musical light-weights we encounter a motivating cause founded on artistic envy.)

The Good Old Days

In the days before the advent of the female prohibitional comet, Carrie Nation, and her illustrious disciples, the old type of beer saloon invariably flourished (usually in many examples) in the immediate vicinity of the *locus operandi* of important musical functions. Before and after concerts, operas, or the like (not to mention the intermissions) those places were always filled with orchestral musicians, and the prevailing drink was beer. Wine, and now and then champagne, whiskey, or brandy, was imbibed chiefly in small quantities by vocal and instrumental soloists, and often just before a concert to overcome the internal tremors known as "nervousness." Every rule has its exceptions, however, and so there were some deplorable atavistic examples among the orchestral musicians who flirted with the sterner forms of alcohol, or even became wedded to them, with the inevitable results of lost jobs, ruined health, destitute families and, in some well known cases, death, either by disease or self destruction. But such isolated exceptions merely serve to prove a rule. The good, honest, forthright orchestral musician seeks his inspiration, as far as it can be found in a beverage, in beer. (With apologies to the shades of Alfred Reisenauer and Max Reger, noted virtuosi in the consumption of Pilsener.)

Beer Contests in Germany

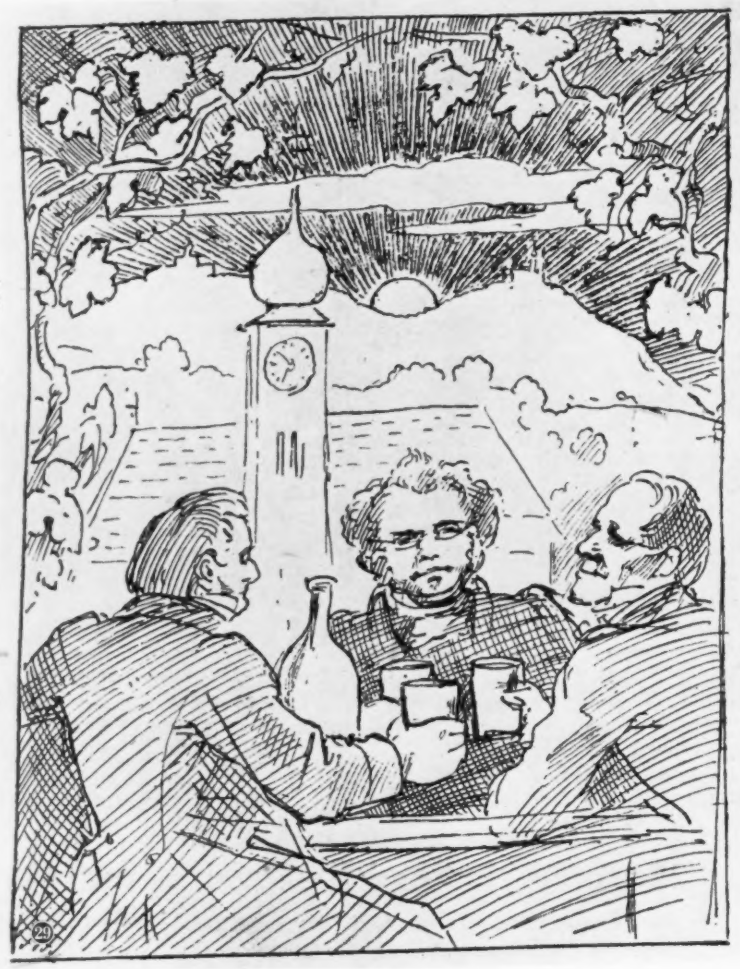
German centers of learning always knew keen rivalry between the young conservatory aspirants and the boys at the university and medical schools as to which class numbered the best beer containers (human); and frequent tournaments were the result. The competitions were long and close, and the early morning hours used to ring with vocal effusions as the lads rolled home to their various boarding houses or *chambres garnies*. If there were any quarrels or actual fights they were the result of some inexplicable animosity that the Teutonic youths seemed to harbor for the *Engländer* and *Amerikaner*. An animosity which, by the way, was most unreasonable, since the detested foreigners were, by their sojourns, introducing many thousands of good American dollars, English pounds and Russian rubles into German monetary circulation.

Before leaving the subject of these beer tournaments, it should be, and is herewith set down, that in those days in Germany, the beer glasses were not the thimblelike receptacles that prevailed in America. The *Stein*, it will be remembered, was in vogue then, as it probably still is; and the student in Germany who could not cause the disappearance of the contents of a huge number of the formidable tankards was entirely ineligible for the fluidistic competitions under discussion. It is no exaggeration to state that the average German student had (and undoubtedly has today) a consuming capacity of between thirty and forty *Steins* during a lively drinking session. And the foreign boys showed marked talent in emulating their Teutonic colleagues. How better it would have been if the *Ausländer* had possessed more aptitude for emulating the artistic and scientific achievements of the German boys. Then by far more musical virtuosos, great painters and eminent scientists would have returned to their native heaths than actually proved to be the case.

Influence of Beer on Composition

Speaking at the recent dinner of the American Society of Composers, Authors and Publishers held at the Ritz-Carlton in New York, Irving Berlin said in part: "Song writers undoubtedly will be influenced by the return of beer and beer gardens and the simple waltz song will become the vogue. The tricky rhythm so popular for the past eight years is dying out. Songs will become a little simpler, more real, meaning more homey. Since the advent of the radio we have become a nation of listeners. Now we are hopeful that the nation will begin to sing again."

Sentient words, those, from the lips of a man who has felt the musical pulse of the American "common peepul" for many years, and supplied them with the sort of music they like best. Mr. Berlin understands the subtle, but none the less, tangible affinity which the man in the street feels as existent between beer and music—music that appeals by virtue of simple melody and catchy rhythm rather than by complexity of construction and abstruseness of harmonization. Good popular music is extremely valuable in developing a taste in the general public for the higher forms of music. That fact was fully demonstrated in the works of Johann Strauss, Komzak, Herbert, Suppé, Offenbach and other famous "popular classicists."



SCHUBERT DRINKING WITH TWO FRIENDS

in a tavern in Grintzing, near Vienna. In the background, past the spire of the village church of Grintzing, can be seen two Vienna landmarks, the picturesque Kahlenberg and the Leopoldsberg, with the ancient fortification on its summit. Schubert's companion on the right is Eduard van Bauernfeld, Viennese playwright; at the left is Franz Lachner, court conductor in Munich. (Pen and ink sketch by Moritz von Schwind, 1862.)

Happy Days Are Here Again

Underlying all this beer talk, pro and con, the undeniable fact is that America was not pining nearly as much for beer itself as for the multitude of things that go with it, spiritually, financially and otherwise. What we seemed to need in our gloomy times was more freedom of action and thought, more incentive to light heartedness and jollity, more pleasant relaxation and sociability, and last but most important, emancipation from the yoke of gangsters and racketeers which for reasons clear to the psychologist, fastened upon us through the shortsighted policies of well meaning but bigoted reformers. It is a sad fact, withal grimly humorous, that many of these self-constituted benefactors of humanity have been exposed as denizens of extremely fragile glass houses. When their flimsy abodes were demolished by the stones they threw they stood uncovered as malefactors infinitely worse than drinkers or sellers of beer, or even of the most devastating alcoholic beverages. Concrete examples must be familiar to all attentive readers of the daily papers. It is all very well to preach virtue to others, but the preachers, when they face their listeners, should have exceptionally clean hands.

Drinking Habits of the Great

This essay, however, is not a political or psychological one, but merely a series of general (and shall one say frothy?) reflections tracing the connection between Gambrinus and *Gemüthlichkeit*—or Bacchus and Beethoven, if you will.

You smile when I mention Beethoven, for you know that he drank little. But, nevertheless, his music can be enjoyed without loss of intellectual appeal, if you listen while you take occasional sips from the brew of hops and malt. I did it—and thousands of others did it—at many a symphony concert in Germany before the war.

Schubert and Mozart drank the typical new wine of Vienna. Schumann, more of a *Feinschmecker*, liked vinous beverages of known age and labels. So did Weber and Handel. Liszt drank cognac. Chopin drank not at all. Moussorgsky imbibed vodka in fatal plenty. Tschaikowsky sipped an occasional glass of good wine or champagne.

A consistent beer thirst belonged to Bach and Brahms, and seemed in no way to interfere with their melodic fertility or mastery of counterpoint.

In musico-economic regard, the return of beer is sure to be of value. Beer programs will appear over the radio. Beer gardens are certain to employ singers and instrumentalists. Maennerchor societies have every reason to foregather again frequently. Restaurants that had abandoned music should feel encouraged to restore it. All in all, a fitting proportion of the money set in circulation by the resuscitated beer industry must inevitably find its way into the musical ranks.

With better feeling, cheery hopefulness, conviviality, and good fellowship, man feels more like communing with the music he loves. The flow of beer will increase the flow of tone. Let us clink our glasses then, with a hearty *Prosit—die Musik soll leben!*

Arthur Fiedler Centers Effort Upon Advancement of Musical Culture

Boston Conductor Builds Programs for the Masses

ARTHUR FIEDLER, conductor of the Boston Sinfonietta and other organizations in that city, is American born and was bequeathed a musical heritage by his father, who was twenty-five years with the Boston Symphony Orchestra. The younger Fiedler studied abroad and first conducted at the age of seventeen in Berlin.

On May 3, Mr. Fiedler begins his fourth season as director of the Boston "pop" concerts, which continue until July 2.

"The orchestra consists of ninety players," said their leader, "all Boston Symphony men. In fact, this series might be called the spring season of the Boston Symphony. My schedule this year holds fifty-six concerts and I plan to present several modern pieces not previously played in Boston, among them the Whipped Cream Suite of Richard Strauss, Russell Bennett's Concerto Grosso, the Cuban Overture of Gershwin and various French and German works. These concerts take place every evening, and on Sunday nights I maintain a policy of presenting strictly symphonic programs, although I feature the lighter classics on the week-day lists. Last season, by the way, was the most successful in all the fifty-year existence of the "pop" concerts, notwithstanding general economic conditions."

In addition to these Mr. Fiedler is to conduct twenty-four Esplanade concerts. These are free, outdoor events which he has organized and attract nightly audiences of between 15,000 and 30,000. His summer schedule further includes eight appearances at North Shore, Mass.

Winter activities have included the direction of the ninth season of the Boston Sinfonietta, culminating in a concert at Jordan Hall, April 4. A work by Stravinsky, The History of the Soldier, and an Ibert Divertissement were the novelty features of the program.

"We felt this to be the climax of our efforts," said Mr. Fiedler. "Public comments were most laudatory and the press most encouraging.

"The Sinfonietta also has had a long Southern tour," he continued, "through Virginia, Pennsylvania and North Carolina, with reëngagements all along this itinerary. We toured through New England, too, and were reëngaged in Lowell, Mass.—an honor rarely accorded by that city."

April 12, Mr. Fiedler conducted the last concert this season of the MacDowell Club, the program comprising the Handel Suite by Sir Hamilton Harty; Vivian by Chausson; the contralto aria from Jeanne d'Arc, sung by Amy Ward Durfee; a Wagner commemoration number; the MacDowell concerto, played by Howard Goding; and the overture to La Belle Helene of Offenbach. He has been associated all this winter

(Continued on page 10)

IN NEXT WEEK'S ISSUE

PORTRAIT OF A BOY IN A QUEER HAT

By IVY O. EASTWICK

La Scala Does Khowantchina in Revised Version by Gui

Compromise Between Original and Rimsky Editions—A Better Ending —Good Performance under Gui's Lead—Scala Restages Simon Boccanegra and L'Italiana in Algeri— Galeffi and Bettoni in Leading Roles

MILAN—Recent activities at La Scala have included some welcome remountings. The latest is Moussorgsky's Khowantchina, under the direction of Vittorio Gui. The work had last been heard at this theatre in the season of 1925-26. The present mounting offers the additional attraction of a variation on the familiar Rimsky-Korsakoff edition (Italian version of Rinaldo Küfferle) formerly presented here. Maestro Gui is responsible for the new arrangement, which in the main follows the Rimsky edition, but departs from it at several points, while remaining at a conservative distance from the revised orchestral version of Boris Assafieff now used in Soviet opera houses.

The most important change concerns the finale of the opera. Manuscript notes and musical fragments left by Moussorgsky point to his plan for an ending on a mystic note, in consonance with the spiritual message of the work. Gui believed this aim should be respected. He accordingly eliminated Rimsky's effect-seeking close, musically weak and strident in style, in which the Tsar's soldiers burst upon the scene amid the clangor of trumpets to witness the self-sacrifice of the sectarians on the funeral pyre—a scene which with difficulty escapes the grotesque, as the fanatics feign to be roasted alive in the fake flames.

A BETTER ENDING

Gui has replaced these fanfares of the Petrovtsy troops with the suggestive chorus of the Old Believers, using the composer's melody and underscoring it first with nude chords to sustain the voices and then with a sober orchestral web, followed by a repetition of their funeral march in G minor, already heard in the second act, while, on the stage, the faithful devotees march solemnly into the *isba* or hut from which the emerging fumes symbolize their holocaust. Thus modified, no discordant note destroys the musical unity of the act or distracts from the sense of tragedy and religious fervor dominating the scene. Arbitrary, to be sure, but unquestionably closer to the spirit of the original than the melodramatic Rimsky finale.

Another important modification was to restore the first scene of this act (suppressed in the previous Scala mounting), musically one of the strongest in the opera, depicting the departure of the exiled Galitzin under cavalry escort and closing with the finale of the pardoned Strieltsy guards. Gui also incorporated the third act into Act II as a second scene, thereby reducing the whole from five to four acts, and cut in half Rimsky's pompous though effective peroration which rhetorically winds up this scene. Minor changes were the suppression of the unimportant role of Susanna and the retransposition to the original key of some lines of Dositheus in the last act.

LIGHTENING THE LISTENER'S BURDEN

The integral edition as thus presented imposed an added burden on the listener's attention, both because of its excessive length (aggravated by the long intermissions customary here) and through lack of variety engendered by the predominance of the mystic note. Nevertheless, Gui's high artistic aims in the arrangement, as well as his conscientious conductorship in the performance, were duly appreciated by local connoisseurs as a zealous approach to the composer's purposes. It is perhaps too much to expect that Khowantchina, prolix, involved and devoid of an absorbing central personage, can ever attain the popularity of Boris. The Scala auditors' attitude was of courteous interest; the applause was most spontaneous after the second and particularly after the third act, in which the ballet corps, headed by Attilia Radice, afforded a grateful diversion in the Persian Dances.

In other respects the production differed little from that of seven years ago. The original and highly suggestive *décors* of the Russian designer Nikolai Benois were the same as those of 1926, plus a new setting for the added scene, also by him. The true protagonist of this opera, the people, found in the Scala chorus drilled by Veneziani a first-class medium, deserving of the highest praise. Three of the solo parts were sustained by the same artists as before, somewhat the worse for wear. The outstanding portrayal was that of the bass Eugene Sdanowski as the elder Khovansky—masterly in stage play. The tenor Alexander Wesselowsky as Galitzin, again showed interpretative authority, but lacked vocal freshness. The baritone Rossi-Morelli as the High Priest, and the contralto Nini Gianni as Martha, were adequate in their parts, while Giuseppe Nessi again made a character of the *genre* role of the Scribe. Piero Biasini had effective moments as Kaklovitz.

SCALA REDISCOVERS BOCCANEGRA

Of still greater local interest, because more of a novelty here, is the Scala restoration of Simon Boccanegra, last performed in this theatre in the season of 1910-11. It is a curious anomaly that Italy's leading opera house should have lagged so far behind the Verdi movement rampant in Vienna and German musical centres; of these remountings it had given us thus far only Don Carlos and I Lombardi, allowing the initiative for the resurrection of Luisa Miller to go to Turin and that for Macbeth to Rome. However, the gift, even if tardy, proved welcome, particularly in this lean season.

This is not the time or place to discuss the æsthetic merits and demerits of Boccanegra, all the more in view of its recent production at the Metropolitan Opera. A word is in order on the Scala mounting, done with the artistic thoroughness customary in this house. For the stage direction, Dr. Lothar Wallerstein was summoned from Vienna, where he had put on the same work at the Staatsoper. His mass movements were of telling effect, seen against Marchioro's settings, of traditional realism but suggestive in the appropriate lighting of Caramba. Deserving of special plaudits were the first *décor* (Church and Palazzo dei Fieschi), the third (Council Chamber) and the last (Hall in the Ducal Palace).

GALEFFI IN TITLE ROLE

Vittorio Gui came up from Florence to prepare the musical part of the production. It was his first return to the Scala podium since his abrupt departure from this theatre several years ago following a reprimand from Toscanini for certain *tempi* in Carmen. His conscientious reading excelled in balance of proportions and nicety of detail; it projected sufficiently the tragic pathos of the work as a whole, though it failed to rise adequately to certain impassioned eruptions of the rugged Verdian muse. Veneziani's chorus was vigorous, precise and in character.

An unhappy shadow was thrown over the performance by a cast in which no voice measured up to the proper mark; all were indisposed or the worse for wear. The freshest was that of Maria Caniglia, a well-routined Amelia. The salient characterization, in voice and play, was the Fiesco of Nazzareno De Angelis. Carlo Galeffi, under the crushing burden of the leading role, revealed at least authoritative stage presence, particularly happy in the famous council scene of Act I. The tenor Bagnariol, hampered all his scenes. Piero Biasini did some excellent acting as Paolo. The reception was cordial, with numerous recalls, indicating that this Verdi music had struck home.

AFTER EIGHTY-SEVEN YEARS

The management was more fortunate in the preceding remounting—L'Italiana in Algeri. It seems unbelievable, but this sparkling Rossini score had not been performed at La Scala since 1846—a lapse of eighty-seven years! It was accordingly a novelty for the majority of its Milanese hearers (if a recent studio broadcasting be excluded). In this worthy exhumation also, the Scala has been tardy, since the work has been brought out during recent years in other Italian houses—I remember in particular a delectable performance in 1927 at the Teatro Argentina in Rome, under Molinari, with Conchita Supervia in the title role and Vincenzo Bettoni, then also as today, as Mustafà.

In any event, the amazing juvenile masterpiece—it seems a prodigious feat when one recalls that it was composed at twenty-one—was greeted with enthusiasm by the Scala audiences, thanks also to a happy cast. This is relatively speaking, since it is perhaps too much to expect to find, in this hurried day and age, a group of principals all perfectly suited to the vocal style of an opera a century old—at least the post-war period in Italy induces this pessimistic view. Thus certain stylistic approximations were accepted in good grace and with gratitude for voices and interpretations really pleasant.

BETTONI A HIT

In this production, Bettoni stood head and shoulders above the rest of the cast. He has become the one and unique Mustafà of today, both vocally and histrionically; his portrayal is a most pungently engaging caricature. It also created a furore at Turin some seasons ago. Bettoni's vivid powers remain unimpaired. Bruna Castagna, in the title role (substituting for Besanzoni, indisposed), gave a creditable account of herself vocally, although she was lacking in the comic *brio* and sly malice essential to the part. The tenor Giovanni Manurita, as Lindoro, won an ovation for his vocal agility and "tone-spinning" in *mezza voce*—old *bel canto* feats for which the public seems starved today. Aristide Baracchi was a first-rate corsair captain and Margherita Carosio a graceful Elvira. Franco Ghione at the conductor's desk gave an exhilarating reading, in which the orchestra was at all times duly contained, leaving full sway to the voices. The scenic mounting under Frigerio and Caramba, with *décors* of Marchioro, was rich and colorful.

RAYMOND HALL.

Coe Glade Triumphs with Cincinnati Orchestra

Piatigorsky the Excellent Soloist at Another Concert

CINCINNATI, O.—Coe Glade, already a favorite here because of her appearances with the Cincinnati Zoo Opera Company, won a well deserved ovation for her beautiful singing with the Cincinnati Symphony Orchestra (Vladimir Bakaleinikoff, conducting). Miss Glade showed her versatility and wide vocal range by singing the Mozart aria I Per Questo, two Strauss songs (Träume was exquisitely done), and the colorful Hopak (Moussorgsky). Her luscious voice was at its best.

Gregor Piatigorsky, cellist, was soloist with the Cincinnati Symphony Orchestra, playing the Dvorák B minor concerto in a way to display his fine artistry and fluency. The Beethoven Eroica Symphony was given a masterly reading by Conductor Bakaleinikoff.

Eugene Goossens, conductor of the orchestra, has returned to direct the last pair of concerts and rehearse the May Festival Chorus for its concerts the first week in May. Goossens has entirely recovered his health but prolonged his rest period in order to be in excellent condition for the festival.

The Cincinnati College of Music announces the engagement of William Shakespeare of Chicago for the voice faculty.

The Bach Society, of which Emma Roedter is president, observed the 248th birthday anniversary of Johann Sebastian Bach with a special program of his works.

Dorothy Stonzenbach Payne and Herbert Newman, of the Cincinnati College of Music faculty, were heard in a recital for two pianos which included an arrangement by Louis Victor Saar of the Martini Prelude, Adagio and Fugue, and Albino Gorno's arrangement of the Gigue from French Suite in G (Bach).

Dr. John A. Hoffmann introduced his advanced pupils in a program of trios, duets, arias, operatic numbers, Lieder and songs.

Bernice Rabkin, pupil of Alma Betscher at the Cincinnati Conservatory of Music, was the youngest soloist ever to appear with the Cincinnati Symphony Orchestra. She is but nine years old and played the first movement of the Mozart concerto in D minor at the last "pop" concert of the season.

The Cincinnati Woman's Club presented Edward Molitore, tenor of the San Carlo and Cincinnati Opera companies, in a delightful recital.

M. D.

Sigma Alpha Iota Chapters Meet in Oklahoma

OKLAHOMA CITY, OKLA.—Delegates from thirteen chapters of Zeta Province of Sigma Alpha Iota met in convention with the province officers and the national president, Gertrude Evans of Ithaca, N. Y., in this city March 18 and 19. The chapters which entertained were Alpha Zeta of Oklahoma City University; Alpha Eta of Oklahoma Baptist University, Shawnee; and Alpha Iota of Oklahoma University, Norman. New officers elected were: province president, Mrs. M. T. Bocquin of Memphis, Tenn. (reëlected); vice-president, Mrs. Garland Beavers of Mean, Ark.; secretary-editor, Mildred Winans of Oklahoma City; and treasurer, Gertrude Shipley of Earlsboro, Okla.

ROUND TABLE DISCUSSION HELD

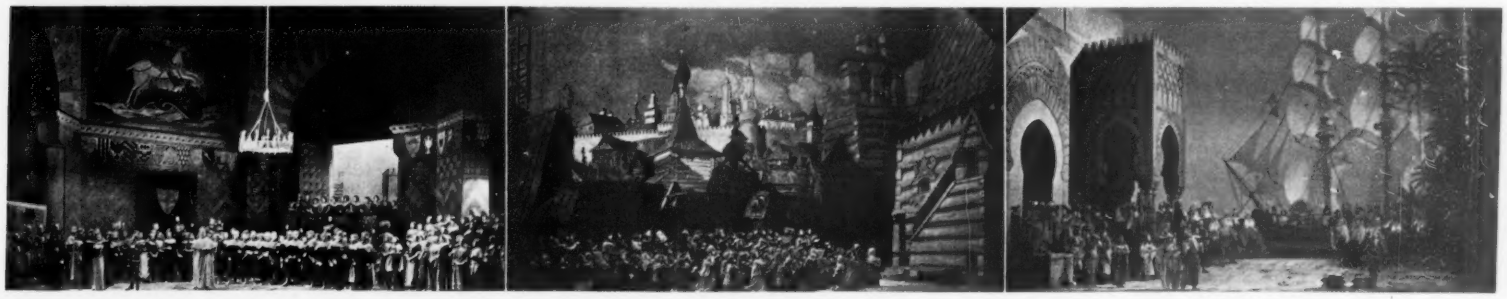
Preceding the two-day meeting, the former officers of the province met with Miss Evans at the Biltmore Hotel. The opening day was taken up with registration of the delegates, the opening session followed by a business meeting, luncheon at the Skirvin Hotel, the delegates' musicale at the Pilgrim Congregational Church, and a formal banquet at the Huckins Hotel. On March 19, there was a business meeting, luncheon at the Oklahoma Club, a round table discussion, an inspection of the national executive office at the home of Mrs. Clarence M. Sale, national executive secretary and editor, tea served by the Oklahoma City alumnae, a model initiation and installation of officers, and an informal dinner at the Biltmore Hotel.

The musicale at the Pilgrim Congregational Church was an interesting feature. One delegate from each chapter in the province performed. From these were selected those who will represent the province at the National Convention in Denver, Colo., in 1934. Mildred Faivre, of Alpha Alpha at Bethany College, Lindsborg, Kans., was chosen from the violinists; Marjorie Gallaher, of Sigma Upsilon at the Lamont School of Music, Denver, voice; Glennes Jones, of Alpha Zeta at Oklahoma City University, piano; and Mildred Holmer, of Theta at Washburn College, Topeka, Kans., organ.

Mrs. Eugene B. Lawson, a patroness of Sigma Gamma Chapter at Tulsa, Okla., nationally known for her work in gathering the melodies of the Indians, was featured at the formal banquet March 18, when she gave a lecture on Oklahoma Indian Life. In her honor, the theme of the banquet was Pioneer Days.

The convention of Zeta Province was the seventh such to be held this year, and concludes the series. The seven provinces of the fraternity are divided to include the whole United States. They convene separately every three years. At this convention seven states were represented: Kansas, Nebraska, Missouri, Oklahoma, Arkansas, Colorado, and Wyoming.

M. E. K.



THREE RECENT RESTORATIONS AT LA SCALA

(Left) Settings by E. Marchioro for the remounting of Verdi's Simon Boccanegra (Act 1. Scene 2); (Center) Moussorgsky's Khowantchina (final scene), with settings by Nikolai Benois; (Right) a scene from L'Italiana in Algeri (Rossini), designed by E. Marchioro.

League of Composers Stages Schönberg's Pierrot Lunaire

First Stage Performance in New York of Expressionistic Work Reveals Music Much Faded—Russian Film with Score by Shostakovitch Also Presented in Town Hall Program Conducted by Stokowski

At Town Hall, a large and musically select Sunday evening audience was on hand, April 16, for the final concert this season of the anniversary series by the League of Composers.

The program was unusual, opening with a Russian film called Adna (Alone) and ending with Schönberg's musical melodrama, Pierrot Lunaire. The reason for presenting the film lay in its incidental music, written by Dmitri Shostakovitch, the young Moscow composer known as a warm disciple of Soviet propaganda in music. The picture (which had been shown last year in New York at the Cameo Theatre) is a rather

DESIGN BY ROBERT EDMOND JONES FOR PIERROT LUNAIRE

naive story setting forth the laudable Soviet endeavor to build up primary education in far Siberian districts of Russia. Shostakovitch has composed a strong if somewhat stark score to go with the film, and makes use of folk tunes and original descriptive passages. His music seems altogether appropriate when heard in connection with the picture, but would seem disjointed and perhaps meaningless if done as a straight concert number.

A Much Discussed Opus

Pierrot Lunaire needs no new discussion as music, for a whole library of analysis has been written about it in the Musical Courier and everywhere else since the Berlin première in 1912. Every one who follows the development of modern music knows that Schönberg used a chamber orchestra (violin, viola, cello, piano, piccolo, flute, clarinet, bass clarinet) and a solo voice (which he calls Sprechstimme) to give his tonal impressions of twenty-one poems from the French, by Albert Giraud, translated into German by Otto Erich Hartleben. Schönberg designed his work for the stage, the first Berlin production having a setting of black curtains before which the moon-mad Pierrot delivers his measures. Before last Sunday, Schönberg's opus had been heard twice in New York (1923 and 1925) but only as a concert presentation.

At Town Hall, the League of Composers gave the theatrical version, with a setting of sable draperies, a flight of black steps, and a darkened stage illuminated only with beams of light which threw changing hues upon the figure of Pierrot. There was a dim bluish luminosity about the head and hands of Leopold Stokowski, who led instrumentalists almost invisible in the gloom. Mina Hager took the role of Pierrot, and she walked up and down the sinister looking steps (topped with a platform), reclined on them, and occasionally stepped to the footlights. The stage setting and Miss Hager's costume were designed by Robert Edmond Jones.

Schönberg Music Dated

The Schönberg music has lost all its former terrors, and sounded thin, anæmic, and spiritless, with striking lack of inventiveness and certainly of effect. The coloring is, of course, purposely pale, but its lack of contrasts worked discouragingly upon the ear and mind of the listener. Schönberg, when all is said and done, will be remembered longest by the music that represents his earlier and—*mirabile dictu*—candidly romantic periods, as exemplified by the Gurrelieder, D minor quartet, and Verklärte Nacht. It is doubtful whether a New York musical audience will care to sit through another hearing of Pierrot Lunaire.

Mina Hager's part of the performance was exemplary, including her remarkable feat of memorizing the twenty-one poems. Her conception of the "Sprechstimme" was not extreme, and consisted of a mixture of song and half spoken, half chanted vocal sounds that often had haunting appeal. Of the moaning, whining, and shrieking which accompanied the European performances of Schönberg's strange work, there was fortunately no emphasized manifestation. Miss Hager gave the poetical lines much beauty and meaning, and was in complete rhythmical accord with the conductor and his players, who made their contribution a matter of discreet and expert tonal art. L. L.

The 3-Penny Opera Heard on Broadway

Under the management of John Krimsky and Gifford Cochran, (the young and enterprising producers who brought to America the successful film, Mädchen in Uniform) New York heard the local première, at the Empire Theatre, on the evening of April 13, of The 3-Penny Opera, adapted from Die Dreigroschen Oper, libretto by Bert Brecht, music by Kurt Weill. The authors of the American version are Gifford Cochran and Jerrold Krimsky. The origin of both pieces is the old English favorite by John Gay, known as The Beggar's Opera.

Die Dreigroschen Oper had a long and successful run in Germany, owing partly to the racy text by Brecht, but chiefly to the music by Weill. It was reviewed in the Musical Courier at the time of the première abroad, and there is nothing to add to that account at this time. The New York production of last week again showed the Weill music to be a modernistic treatment of light tunes, with appropriate touches of satire to fit the nature of the libretto. The score is a delight to connoisseurs with its complete unconventionality, its mordant melodiousness, fastidious and delicate orchestration, and keen musical wit.

An earnest effort has been made by the adapters to duplicate in their libretto, the wit of the Weill tonal treatment, but because of the kind of tale they had to deal with, the experiment is not successful. The underlying tragedy and sordidness of the narrative do not lend themselves at all as material for an American musical play suited to the kind of audiences that patronize light entertainment. There are excellent passages of philosophy and irony in the Cochran-Krimsky book, and there are some bright, highly amusing, and daring lines, but such matter seemed to be above the intelligence of the kind of persons who patronize first nights at the theatre. The audience of April 13, largely fashionable, impressed this reviewer as being especially dense and unresponsive.

As a piece of stage production, the première was interesting and strikingly original, with scenic features designedly sparse and impressionistic, and touched with suggestive humor.

The casting and direction of the speaking and singing interpreters left much to be desired. Instead of the needed all-English company to present an 1830 London play, some of the cast were American, and one was Hungarian, with a resultant mixture of dialects that injured the verities considerably. None of the singing voices were above bare utility.

Robert Chisholm did a good piece of work as Captain McHeath; Steffi Duna (Hungarian) looked pretty and displayed charm of personality as Polly; Evelyn Beresford made an excellent character study of Mrs. Peachum. Painfully out of the picture was the Jonathan Peachum, interpreted by Rex Weber. An amusing portraiture of Sheriff Brown came from Rex Evans. Macklin Marrow, conductor, did a spirited and effective job with his small orchestra. L. L.

Tibbett and Walter Kramer Address Singing Teachers

Lawrence Tibbett and A. Walter Kramer were guest speakers at a recent monthly meeting of the New York Singing Teachers' Association, held in the Steinway Building, New York. Both urged vocal instructors to encourage their pupils to sing in English. Percy Rector Stephens, president of the association, introduced the speakers.

THE MUSICAL COURIER'S LIST OF EUROPEAN MUSIC FESTIVALS, 1933

(Brahms and Wagner Commemorative Year)

Revised Provisional List, Subject to Addition and Correction

NOW IN PROGRESS*

To May 10	Leipsic (Wagner's Birthplace)	Wagner Festival (Operas and Concerts)
To September 15	Leipsic	Wagner Commemorative Exhibition

APRIL-MAY

April 17—September 9*	Stratford-on-Avon	Shakespeare Festival (Symphony Concerts on Sundays)
April 22—23	Dortmund	German Sängertag
April 22—June 5	Florence	Maggio Musicale
April 30—May 4	Florence	International Music Convention
May (all month)	Florence	Maggio Musicale Fiorentino; and (to May 4) International Music Congress
May 1—June 10	London	Covent Garden Opera Season
May 8—12	London	London Brahms Festival (B.B.C.)
May 8—13	Dublin	Feis Ceoil (All-Ireland Music Festival)
May 15—19	London	London Musical Festival (B.B.C. Koussevitzky)
May 16—21	Vienna	Brahms Festival (Gesellschaft der Musikfreunde and German Brahms Society)
May 7 (Brahms' birthday)	Hamburg (Brahms' birthplace)	Brahms Commemoration
May 28—June 18	Vienna	Festival Weeks, Brahms Commemoration, Opera, Concerts, etc.
May 6—8	Berlin	Brahms Festival (Singakademie)
May 12 onwards	Hamburg	Brahms Festival
May 16—18	Berlin	Brahms Festival (Chamber Music)
May 13—17	Würzburg	Brahms Festival
May 22 (about)	Bonn	Bonn Music Festival 1933
May (middle) to June (middle)	Berlin	Wagner Cycle from Liebesverbot to Parsifal (Staatsoper)
May 20—June 2	Basel	Beethoven Festival (Felix Weingartner and Hans Münch, Conductors).

JUNE

Till June 9 (continued from May)	London	Covent Garden Opera Season
Till June 18 (continued from May)	Vienna	Festival Weeks
Till middle of June (continued from May)	Berlin	Wagner Cycle
June (beginning)	Bonn	Beethoven Week
June 1—July 31	Dresden	Wagner Commemorative Exhibition
June 5—10	Canterbury	Canterbury Cathedral Festival
June 9—14	Amsterdam	Eleventh Festival of the International Society for Contemporary Music
June (middle) to July (middle)	Dresden	Opera Festival—Weber, Wagner, R. Strauss (Première of Arabella)
June 16—18	Cassel	9th German Reger Festival
June 18—22	Dortmund	62nd German Tonkünstlerfest
June 24—30	Würzburg	Twelfth Mozart Festival
June 24—July 2*	Paris	French Music Week

JULY

To middle of July (continued from June)	Dresden	Opera Festival, Wagner Exhibition
July 18—August 28	Munich	Wagner Festival
July 21—August 23	Munich	Mozart Festival
July 17—29	Haslemere (England).	Festival of Old Music (Dolmetsch)
July 21—August 19	Bayreuth	Wagner Festival (50th Death Anniversary)
July 27—30	Zoppot (Germany)	Forest Opera (Fidelio)
July 28—August 31	Salzburg	Salzburg Festival

AUGUST

Till August 28 (continued from July)	Munich	Wagner Festival, Mozart Festival
Till August 19 (continued from July)	Bayreuth	Wagner Festival
Till August 31 (continued from July)	Salzburg	Salzburg Festival
August 1—6	Zoppot	Forest Opera (Tannhäuser)
August 5—September 30	London	Promenade Concerts
August 7—11	Wrexham (N. Wales).	Welsh National Eisteddfod
August 17—20	Bayreuth	Second Int. Congress of World League of Music and Song

SEPTEMBER-OCTOBER

To September 30 (Continued from August)	London	Promenade Concerts
September 3—8	Hereford (England).	Three Choirs Festival
September 8 onwards	Munich	Richard Strauss and Hans Pfitzner weeks
October 7—9	Dortmund	German Bach Festival
October 26—27	Sheffield (England).	Sheffield Musical Festival

* These events are not repeated under the following month headings.

Eight Summer Concerts for San Francisco

Lert, Molinari, Hadley, Hertz, Reiner and Gabrilowitsch to Conduct

San Francisco.—This city will again have its annual summer season of symphony concerts given in the Exposition Auditorium. Under the auspices of the Summer Symphony Association, eight concerts are to be presented under the leadership of eminent conductors. An all-American program directed by Henry Hadley opens the series on July 11. On July 18, Richard Lert, whose wife Vicki Baum has earned repute as the author of Grand Hotel, will interpret a program of popular Viennese music. Bernardino Molinari returns here to present an Italian program on July 25. Fritz Reiner is to be heard in San Francisco for the first time in this series. He will direct a program of modern works on August 1 and on August 8, a program devoted to the music of Beethoven. Alfred Hertz will be welcomed on August 15 when, with the assistance of the Municipal Chorus, he will play excerpts from the Wagnerian music-dramas. The last two concerts, August 22 and 29, are to be conducted by Ossip Gabrilowitsch. In his first concert, Mr. Gabrilowitsch is appearing in the dual role of conductor-pianist and in his second he will offer an entire Tschaikowsky program. The chairman of the music committee of the Summer Symphony Association is Alfred Metzger, editor of the Pacific Coast Music Review.

In a campaign to raise funds with which to carry on the San Francisco Symphony Orchestra, Mrs. Marcus S. Koshland, who is prominent as a leader both in artistic and social activities in this city, has been appointed commander-in-chief. The musical Association of San Francisco, which maintains the San Francisco Symphony Orchestra, knowing Mrs. Koshland to be the only woman capable of engineering the campaign to secure the necessary $115,000 to defray the 1933-34 symphony series, has entrusted this gigantic task to her. Those acquainted with Mrs. Koshland feel absolutely certain that under her supervision the sum will be obtained.

At a recent meeting of the association the following officers were elected: president, Richard M. Tobin; first vice-president, Robert Watt Miller; second vice-president, Mrs. E. S. Heller; third vice-president, Mrs. Leonora Wood Armsby; treasurer, John A. McGregor. Edward F. Moffatt retains his office as secretary. C. H. A.

1933-34 Metropolitan Opera Season Assured

Giulio Gatti-Casazza has issued the first official announcement assuring the continuance of the Metropolitan Opera Company in 1933-34. A season of fourteen weeks, beginning December 26, has been arranged. The Metropolitan, which has been seeking to raise a guaranty fund of $300,000, has secured most of this sum and expects to make or pass its goal with the proceeds of the opera ball, April 28. Lucrezia Bori heads the committee in charge of these activities. Numerous new subscribers have applied to the Metropolitan for next season in response to the appeal for public support.

Doris Kenyon Betrothed

Doris Kenyon, soprano and stage and screen actress, has announced her engagement to Arthur Hopkins, real estate broker of Syracuse, N. Y. Miss Kenyon is the widow of Milton Sills, the motion picture actor.

ERNEST HUTCHESON

Albert Petersen Photo.

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Steinway Piano

Fontainebleau Still Hesitates About Housing American Pupils

Question to Be Settled Shortly—Novelties at Orchestral Concerts—Bilotti Wins Success—Opéra-Comique Does Tales of Hoffmann

PARIS.—The question as to whether or not the American Schools of Fine Arts and Music shall again be lodged in the right wing of the *château* at Fontainebleau, still remains to be settled. The school is scheduled to open June 25, and Albert Bray, curator of the *château*, continues to insist that the American students be housed elsewhere. The momentous question will be decided in the next few days, since Bolaert, general director of the Beaux-Arts, is going to Fontainebleau for the express purpose of straightening things out.

The status of the school is as follows: A lease was signed with the French Government in 1928, giving the school the right to hold classes in the aforementioned wing of the *château*, at a rent of 40,000 francs for three months. It was also stipulated that a certain number of students could be housed provisionally in the right wing of the *château* until 1931, at which time it was expected that a dormitory would have been built. The dormitory, however, has not been built and the word "provisionally" is the one causing all the trouble. Last year, at the request of Charles-Marie Widor, member of the directing board of the school, the students were allowed to remain, though it was made known at the time that a further extension of the privilege could not be granted.

The matter has been taken up by the French press, and the general feeling is one of protest against what would seem to be an anti-American attitude, and certain of the Beaux-Arts officials, notably Curator Bray, have been severely criticized.

M. Bolaert, in a published interview, said: "We are keenly aware of the propaganda value of the Fontainebleau school for Americans and we are ready to do all in our power to encourage such propaganda in the arts. But our hands are tied by a signed lease, and we are acting on that alone. We know that Italy, Germany and Austria have generously offered *châteaux* gratuitously to American students, and maybe the French Government may see its way to do the same thing. Such a move, however, would have to come from the Government itself, and while we would do everything in our power to encourage it, it is separate and apart from the present case."

The fate of the school is thus hanging fire, and where the 300 students already enrolled for the months of July, August and September will take their music, painting and architectural lessons and where certain of them will sleep, remains to be seen.

PASQUIERS PLAY

The Pasquier Trio (Brothers Jean, Pierre and Etienne) helped along the cause of modern music at last week's Straram concert when they premiered Italian composer Bozza's concerto for violin, viola, cello and orchestra. The work consists of four movements: *andante*, purely melodic; *allegro*, a rhythmic development terminating in a cadenza for the three solo instruments; a second *andante*, in which the viola sings a tender, expressive melody, contrasted with an ardent orchestral theme; and a brilliant *finale* in scherzo form.

The Pasquiers made the work sound stunningly, for they are a trio of unusual attainments and artistic calibre. The success of the audition was gratifying, and M. Bozza is to be congratulated not only for his composition, but also for his choice of interpreters. Knowing America's fondness for chamber music allows me to express the hope that America will one day hear the Pasquiers.

ACTIVE DAYS

Although the orchestras were not as occupied with creations last week as they generally are, two symphonic poems were brought out. The first to see the light of day was Emmanuel Bondeville's Ophelie, based on a poem by Arthur Rimbaud, played by the Lamoureux Orchestra under Albert Wolff. The work constitutes the central idea of a tryptic formed by Marine, Ophelie and Bal des Pendus. Ophelie is in four movements. Constructed on three thematic elements, the first large and flexible, played by the violins; the second a rhythmic scherzo confided principally to the trombones; and the third a dignified choral, in which the horns take precedence, the work admirably follows the lines of Rimbaud's poem, and makes an altogether favorable impression.

At the Sunday afternoon concert of the Colonne Orchestra, with Paul Paray at the helm, André Bloch's Kaa was premiered. M. Bloch has gone to Kipling's Jungle Book for his inspiration and put into music the scene of Mowgli's deliverance from the monkeys by the gigantic python Kaa. An imaginative subject which the composer treated stylistically. The finale was excellent, suggesting by sinuous, undulating orchestral motives and shrill pipings, the hunger of the huge python and the terror of the monkeys. From the standpoint of the zoo, I cannot judge; but as a piece of music it was agreeable.

ORCHESTRAL SOLOIST

Anton Bilotti, American pianist, gave a good account of himself when he appeared as soloist with the Conservatory Orchestra under Gaubert. He played Mozart's concerto in C minor and Liszt's Danse Macabre. The Mozart was brilliantly done, the runs and trills rippling along in fine style. While the pianist and orchestra were not always on intimate terms in the Liszt opus, things went off with a dash, and the public success was notable. It was evident that Mr. Bilotti has been working intelligently, for his playing revealed much progress.

Mme. Bernadette Delprat also appeared on the program, singing Georges Dandelot's Trois Chansons de Bilitis. The orchestral numbers included Bach's Suite in B, and I do not know when I have had the pleasure of hearing the great provincial's flute passages so suavely executed as M. Moyse did them. Guy Ropartz' concerto for orchestra and Liszt's Les Preludes were also down.

BACCHUS MODERNIZED

Interest centered on the first audition of Albert Roussel's orchestral suite, Bacchus et Ariane, heard at the concert of the Paris Symphony Orchestra, conducted by Charles Munch. Bacchus et Ariane, as a ballet, was created at the Paris Opéra in 1931. Serge Lifar did the choreography and danced the principal role in company with Mlle. Spessiwtzewa and M. Peretti. Like all fine ballet music, Roussel's had definite orchestral value, so the composer arranged the first act as an orchestral suite. The result is a concert work of charm. The five parts are Prelude, Les Jeux des Ephebes et des Vierges, La

(Continued on page 28)

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Fiedler Leads Programs for Boston Audiences

ARTHUR FIEDLER

(Continued from page 6)

with the Cecilia Society Chorus, which recently gave the first American performance, with the Boston Symphony Orchestra, of Belshazzar's Feast by William Walton. "The music of this work was extremely difficult," remarked the conductor, "and I felt highly gratified at the praise which the chorus received."

In his conducting Mr. Fiedler is attempting to create larger audiences for music programs. "This, I believe, can be done only through carefully selecting music that is appealing, and I strive always to remember this. For instance, while I personally am greatly interested in the works of the moderns, I never forget that music is for the masses and so am cautious about including any radically modern pieces in my program make-up. Last season during the Boston "pop" series I placed one or two movements of symphonies on each program, so as to work up a gradual interest on the part of the general public in music of the more serious type. The resulting appreciation was such that I shall incorporate entire symphonies in this year's schedule." T. S.

Plethora of Concerts in Steel City

Gieseking, Don Cossacks, Piatigorsky, Barrère Among Those Heard

PITTSBURGH, PA.—Concert giving continues apace in this city. Regardless of conditions, the number of events carded here during the past month far exceeds the total given during a similar period last year.

The list of recitalists was led by that hardy perennial of the keyboard, Paderewski, who gave a significant performance. The program was all-Chopin, at the conclusion of which a half dozen Chopin pieces were added. Unfortunately top prices kept the auditorium (which seats 4,000) but half full in the balcony and main floor sections.

Gieseking, another giant of the piano, was soloist with the Pittsburgh Symphony Society (Antonio Modarelli conducting). Playing the Schumann concerto, this marvelous master reaped an avalanche of applause and had to add several encores.

The Don Cossacks under Serge Jaroff gave the concluding concert in the May Beegle series and as usual won acclaim.

Gregor Piatigorsky's cello virtuosity brought the Y.M. and W.H.A. course to a glamorous close. Pierre Luboschutz supplied the accompaniments.

Georges Barrère and his Little Symphony were featured interestingly at the Y.M. and W.H.A. The event was further enhanced by flute solos of compelling beauty played by Barrère, and which evoked hearty approbation.

The Yost Quartet, with Mrs. Halfden Lee, pianist, and the Shapiro Quartet were heard in the residences of prominent Pittsburghers.

Norman Frauenheim gave his annual piano recital. Casting aside an ultra-modern tendency, he presented a four-square conservative program.

Sonia Sharnova, contralto of the erstwhile Chicago Civic Opera Company, was the guest artist at the Hadassah Musical. Earl Mitchel was the accompanist.

Dallmeyer Russell appeared as soloist at the concluding concert of the Twentieth Century Club Choral, and won approbation in the presentation of two groups. R. L.

Chautauqua Season Begins July 2

CHAUTAUQUA, N. Y.—The Chautauqua Institution will celebrate its sixtieth year this summer. The season opens July 2. Albert Stoessel, director of music, and Ernest Hutcheson, director of the piano department, both of whom were abroad last summer on leave of absence, return to their posts. While they were away, Georges Barrère and Alfredo Valenti were in charge of Mr. Stoessel's work, the Chautauqua Symphony Orchestra and the Opera Association respectively; and Lee Pattison substituted for Mr. Hutcheson. The Chautauqua program includes a series of performances by the opera forces, beginning July 14, and listing Cavalleria Rusticana and La Serva Padrona in a double bill; Gilbert and Sullivan's Pinafore; Rigoletto, the Chimes of Normandy, and The Secret Marriage.

A five-week season of almost daily concerts is offered by the Chautauqua Symphony Orchestra in the amphitheatre, which seats 6,000. Members recruited each summer from prominent orchestras whose seasons end with the spring months, play under Mr. Stoessel, with Mr. Barrère, assistant conductor, occasional guest conductors, and soloists. The Chautauqua Choir (under the direction of Walter Howe, director of music at Abbot Academy, Andover, Mass.) will be featured; also the Chautauqua Chamber Music Society.

The music activities of the Chautauqua Summer Schools comprise, in Mr. Hutcheson's branch, interpretation, lecture and concert classes. There is also instruction in teaching, voice training, violin, flute, cello and fretted string instruments.

Cimarosa Work's American Première in 1834

The Juilliard Opera School wishes to correct a recent statement given out to the press in reference to its forthcoming presentation, The Secret Marriage, a comic opera by Cimarosa. The general impression has been that the first American performance of this work would take place in Washington, D. C., at the Library of Congress Chamber Music Festival on April 23, its New York presentation following directly at the Juilliard concert hall, beginning April 25.

It has been called to the attention of the school by Prof. George C. D. O'Dell of Columbia University that the first performance of this work was heard in New York on January 4, 1834, nearly 100 years ago, at the Italian Opera House on Leonard and Church Streets in the Bowery, with a cast including Clementina Fanti, Borodogini and Signori Ravaglia. It was heard again later in the season with this company, and might have had further performances, had the opera house been able to reopen. The Juilliard performances will be under the direction of Albert Stoessel.

THE PRESS PROCLAIMS

AUSTRAL

"NOW GREATER THAN EVER"

NEW YORK

"Two hours of ***unalloyed delight.***"—New York Evening Post, January 20, 1933.

"Warm and sympathetic insight—musicianship and taste—fine legato—beauty of phrasing—astonishing range."—New York Times, January 20, 1933.

"Entertained a large gathering with the glorious volume of her soprano voice. No one present, after hearing Mme. Austral's lavish outpourings, could have denied that this singer has ***one of the richest and fullest sopranos of our time.***"—New York World-Telegram, January 20, 1933.

BOSTON

"Few singers of the day can command her volume of tone. Probably none combines this volume with an equally rich and persuasive quality. The deep and darksome eloquence of her lower tones, the edgeless brilliance of her upper notes are ***among the glories of the present day concert stage.***"—Boston Transcript, January 27, 1933.

"The audience was one of the most genuinely enthusiastic that one has observed in many a month."—Boston Globe, January 27, 1933.

MILWAUKEE

"She is not only a woman of the ***greatest personal magnetism,*** but a singer of such versatility that the entire field of song is an open book to her. There is a superb quality of authority and vocal resource about Madame Austral."—Milwaukee Sentinel, February 15, 1933.

SAN FRANCISCO

AUSTRAL'S ART THRILLS IN FINE CONCERT . . . (headline) . . . "***A magnificent soprano voice magnificently used.***"—San Francisco News, March 23, 1933.

"Austral is gifted with a ***superb dramatic voice.***"—San Francisco Chronicle, March 23, 1933.

SEATTLE

"Florence Austral sang magnificently, powerfully, tenderly, delicately and delightfully."—Seattle Daily Times, March 17, 1933.

"Florence Austral's ***superb singing stirred and enraptured*** last night's audience. ***One of the most impressive dramatic sopranos of our day, ordained by the high gods to be a towering figure.***"—Seattle Post Intelligencer, March 17, 1933.

PORTLAND

"Voice without limit, crystalline, clear as a bell, full of resonance."—Oregon Journal, March 21, 1933.

with

JOHN AMADIO

Flautist

"Extraordinary command of his instrument."—New York Sun, January 20, 1933.

"His zephyr-like playing would have appeased the soul of Alcibiades."—New York World-Telegram, January 20, 1933.

Steinway Piano

RETURNING NEXT SEASON

Management—NBC ARTISTS SERVICE—711 Fifth Ave., New York

George Engles, Managing Director

Hofmann Gives Magnificent Concert for Boston Audience

Bax' Second Symphony Again Performed by Koussevitzky—John Charles Thomas Greeted with Enthusiasm

BOSTON.—Josef Hofmann played at Symphony Hall on April 9, after an absence, from this town, of three years. The pianist gave an exhibition, as the student would say, of how the piano ought to be played. As pianism it was magnificent; as musicianship it was matched by the work of few artists of our day. These attributes apply especially to Hofmann's versions of the Brahms-Handel Variations and the Chopin B flat minor sonata. For sheer architecture his upbuilding of the first movement was a thrilling experience for the listener. There were several shorter pieces by Chopin on the program, as well as works by Bach, Debussy, Liadoff and Godowsky. The audience was extremely enthusiastic, and Hofmann, in generous mood, played a whole concert of extras.

BOSTON SYMPHONY PLAYS BAX WORK

Serge Koussevitzky, making up the program of the Boston Symphony Orchestra for the concerts of April 13 and 15, consulted the calendar. As a result the concerts began with Rimsky-Korsakoff's Russian Easter and closed with the Transformation music and final scene of Parsifal. The various choirs required for the latter were furnished by the Bach Cantata Club, trained by G. Wallace Woodworth. The chorus sang expressively and, of course, the orchestra acquitted itself ably, but partly because of cramped conditions back-stage the balance of parts was not all to be desired. Nor was Dr. Koussevitzky quite orthodox in his *tempi* in this music.

In between these two numbers was the Arnold Bax second symphony, dedicated to Dr. Koussevitzky, and first performed by the Boston orchestra under his direction in 1929. This music is unique in its avoidance of *clichés;* an occasional reminiscence is deceptive, for in each case the music has been thoroughly digested and emerges in Bax' individual voice. The manner, moreover, in which he builds up his movements out of the most chaotic suggestions of themes at the beginning is magnificent. The symphony was given a sweeping performance by the orchestra under Koussevitzky.

JOHN CHARLES THOMAS SINGS

John Charles Thomas sang at Symphony Hall on April 11. This eminent baritone enjoys a growing following in Boston, which received him with heartiest enthusiasm. His program, which bespoke an inquiring and serious mind, included unhackneyed German Lieder, four similarly well-chosen French lyrics, and a miscellany in English. A single Italian song was supplemented by extras in that language among others. Mr. Thomas, in beautiful voice, pleased his listeners, who found the interpretations of the German and French songs to their liking. When Thomas inserted a sentimental ballad as an extra he was most fervent, and "put it over" in grand style. Edwin McArthur was a most serviceable accompanist, as well as playing a group of piano solos.

FIEDLER LEADS MACDOWELL CLUB

Arthur Fiedler led the MacDowell Club Orchestra in a concert at Jordan Hall on April 12. The orchestra, which has made marked strides during Fiedler's term of conductorship, was heard in three pieces of Handel, transcribed by Hamilton Harty, Chausson's Viviane, Wagner's Huldigungsmarsch, and Offenbach's overture, La Belle Hélène. In addition it accompanied Amy Ward Durfee, contralto, in an aria from Tschaikowsky's Jeanne d'Arc and Howard Goding in MacDowell's second piano concerto. The audience was large and cordial. The concert was broadcast over the Yankee Network.

NEW ENGLAND FEDERATION OF MEN'S GLEE CLUBS

One thousand voices were heard singing together at a concert in Symphony Hall on April 8, given by the New England Federation of Men's Glee Clubs, led by Arthur H. Turner. A varied program was supplemented by solos from Gertrude Ehrhart, soprano. The winners of the competition held in the same hall in the afternoon were announced: First prizes, in the various groups, to the Anchor and Ark Club of Maynard, Mass., the Mendelssohn Male Chorus of Waterbury, and the Wollaston (Mass.) Glee Club.

BOSTON UNIVERSITY

A recital by members of the faculty of the Boston University College of Music was given at Jacob Sleeper Hall on April 10. The performers included Francis Snow, organist, Virginia Stickney, cellist, Margaret Starr McLain and Raymond Havens, pianists, David Blair McClosky, baritone and Walter Smith, cornetist. Howard Slayman and Marietta Canan appeared as accompanists.

NEW ENGLAND CONSERVATORY

Shirley Bagley, nineteen-year-old student from Hartford, Conn., was awarded a grand piano in the annual Mason and Hamlin competition at the New England Conservatory of Music, on April 12. The judges, Serge Koussevitzky, Ernest Schelling and Carl Friedberg, gave honorable mention to Leo Litwin. Both honored contestants are pupils of Jesús María Sanromá.

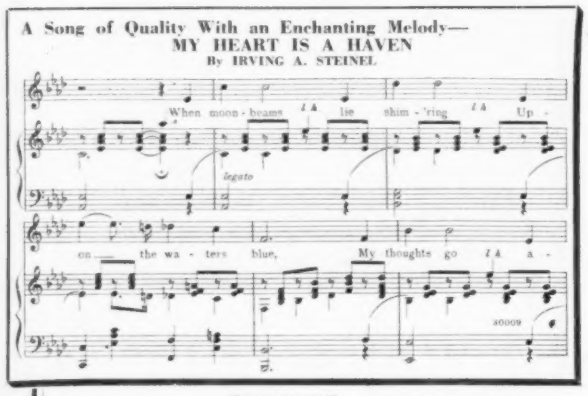
GOLUB YIDDISH RECITAL

Solomon Golub gave a recital of his own songs in Yiddish at Huntington Chambers Hall on April 5. He was accompanied at the piano by Joseph Rysman. Eleanor Diemer, cellist, played two groups of solos.

M. S.

Joseph H. Bearns Composition Prizes Awarded

The Joseph H. Bearns music prize of $1,200 has been bestowed on Samuel Barber, nephew of Louise Homer, for the second time in five years, the present award being for his composition, The School for Scandal, an orchestral overture. The second prize of $900, given for compositions in smaller form, went to Roland J. Leich for Songs to Five Poems by Housman and variations for string quartet. An additional prize of $900 was voted to Paul Nordoff, for prelude and variations for piano. Mr. Barber is twenty-four years old and received the greater part of his musical training at Curtis Institute of Music. He first won the Bearns prize with a sonata for violin and piano. He is a pupil of Rosario Scalero at the Curtis Institute, and also studied with Mr. Scalero in Italy. Two of Mr. Barber's works, a sonata for cello and violin and Dover Beach, recently were performed at a League of Composers concert.

The Bearns music prizes established in 1928 under the will of the late Lillia M. Bearns are conferred annually by Columbia University for musical composition. The object is to encourage young composers, and an age limit is set. This year the jury of award comprised Daniel Gregory Mason, MacDowell professor of music at Columbia University, chairman; Dr. Frank Damrosch, dean of the Institute of Musical Art; Seth Bingham, assistant professor of music at Columbia University; Adolfo Betti, former leader of the Flonzaley String Quartet; and David Mannes, head of the David Mannes School of Music.

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Zimbalist Appears with Philadelphia Orchestra

Playing Sibelius Concerto—Curtis Museum Series Terminates

PHILADELPHIA.—For the Philadelphia Orchestra concerts of April 7 and 8 (Leopold Stokowski conducting), the program held two distinctive features—the appearance of Efrem Zimbalist as soloist in the Sibelius concerto in D minor for violin and orchestra, and the postponed performance of Stravinsky's Sacre du Printemps.

The first was by far the more enjoyable of the two. Zimbalist played with all his renowned authority and mastery. His usual amazing technical skill was again in evidence, together with a glorious tone. The audience tendered him a rousing ovation with numberless recalls. The Stravinsky number was given an excellent performance and, of course, an authoritative interpretation, as Dr. Stokowski has made an exhaustive study of the work.

Rimsky-Korsakoff's Russian Easter opened the program and was beautifully done.

CURTIS MUSEUM CONCERTS END

The fifth and last of this season's concerts presented by artist-students of the Curtis Institute of Music in the Pennsylvania Museum of Art, drew an audience of more than 3,400 on April 9. A lively inauguration to the program was the fanfare played by eight French horns under Anton Horner of the Curtis faculty—the horn call from the second act of Tristan and Isolde. Beethoven's string quartet in G, op. 18, No. 2 was performed by Philip Frank and Charles Jaffe, violins, Leonard Mogill, viola and Howard Mitchell, cello. They gave the work an excellent mounting, and received their due of applause.

Jean-Marie Robinault, pianist, a recent graduate of the institute, offered Chopin's F minor Fantasie, Dohnányi's Capriccio, op. 28, No. 3, and an encore by de Falla. His playing has striking merit, combining technical ease and brilliance with depth of interpretative concept and sensitive restraint. The quality of his art found reflection in the reception which the audience accorded him.

The program's sequence next presented something in the nature of a novelty—the Handel Passacaglia, originally transcribed by Halvorssen for one violin and one viola, but, following an idea of Dr. Bailly, presented by the Curtis students with thirteen violins and ten violas. The result proved the thought an excellent one, the work receiving an exposition of richness and color, the volume of tone suiting well the large auditorium and acoustic properties. The players and conductor gave the performance entirely from memory. Such applause greeted this innovation that it was repeated. Prokofieff's instrumental sextet, Overture on Yiddish Themes, enlisted Mr. Robinault, piano; Leon Lester, clarinet; Mr. Frank and Mr. Jaffe, violins; Mr. Mogill, viola; Mr. Mitchell, cello. This was also under the conductorship of Dr. Bailly, and provided an effective conclusion to the evening.

M. M. C.

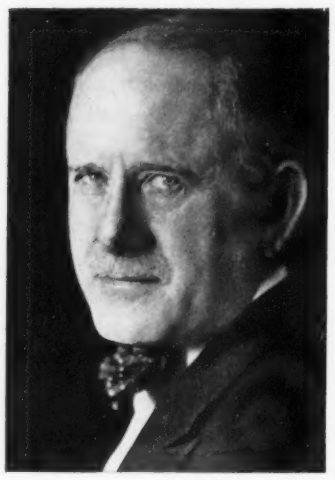
NBC Artists Honor Engles

George Engles, director of the NBC Artists Service, was honor guest on April 11 at the New York home of Walter Damrosch. The occasion was the fifth anniversary of the formation of NBC Artists Service, and a feature of the reception was a large anniversary cake, topped with five candles. Artists present included Ignace Paderewski, Efrem Zimbalist, Alma Gluck, Paul Kochanski, Sophie Braslau, Josef and Rosina Lhevinne, Giovanni Martinelli, Queena Mario, Gladys Swarthout, Frank Chapman, Mario Chamlee, Quinto Maganini and Marcel Grandjany. Messages were read by Mr. Damrosch from Kreisler, Rachmaninoff, Mischa Levitzki, and Dusolina Giannini, who are now in Europe. All are on the NBC roster.

Damrosch initiated the ceremony by humorously announcing he was a judge "trying Prisoner George Engles on a number of charges. First," he said, "of having started his career at the age of seventeen as executive assistant of the New York Symphony Orchestra, and of having got this job by fibbing about his age. He tried to make me think he was twenty-three. I knew he was fibbing. Second, of having appropriated the post of manager of the New York Symphony Orchestra in 1917, an offense which he followed up with overseeing all of the business arrangements of this orchestra's tour of Europe in 1920. Third, of having let himself succumb to the seeds of ambition to the extent of branching out beyond the pales of the orchestra and assuming the management of six distinguished artists of his own—Paderewski, Schumann-Heink, Heifetz, Marion Talley, Paul Kochanski and Emilio de Gogorza. His final offense came in the spring of 1928 when the National Broadcasting Company invited him to organize an artists service. Within a few months this rapacious man—as director of NBC Artists Service—was directing the activities of more than 200 artists not only in the field of concert and radio, but also vaudeville and sound pictures. Chief among the musical celebrities whom he lured to his fold are Paderewski, Kreisler, Rachmaninoff, Jeritza, Josef Lhevinne, Mischa Levitzki, Martinelli, Marion Talley, Rudolph Ganz, Dusolina Giannini, Sophie Braslau, Florence Austral and Paul Kochanski.

"For which crimes," Damrosch concluded, "we condemn you to eat this anniversary cake entirely by yourself, and continue indefinitely to commit similar crimes."

LEADS ANNUAL CONCERT



BRUNO HUHN
conducted the New York Banks' Glee Club in the spring concert of its fifty-fourth season at Carnegie Hall, New York, April 12.

N. Y. School Band and Orchestra Association Announces Contests

SYRACUSE, N. Y.—The New York State High School Band and Orchestra Association announces sectional and State contests. Five sectional contests will be held in April: Fredonia, April 27 and 28, with Francis H. Diers in charge; Watkins Glen, April 28, John H. Beers, chairman; Potsdam, April 28 and 29, with E. Harold Cole officiating; Plattsburg, April 29, with Lyndon R. Street in charge; Ilion, April 28 and 29, Frederick F. Swift, chairman.

The State contest is to take place at the College of Fine Arts, Syracuse (N. Y.) University on May 5 and 6. First and second place winners in the sectional contests are eligible to enter the State contest. Class C bands and orchestras are to contest May 5; class A and B orchestras, May 6; and class A and B bands, May 6.

Solo and small ensemble contests are to be conducted at most of the sectional contests. First and second place winners in these competitions are eligible to enter the solo and small ensemble contest to be held on the same days at Syracuse.

Last year twenty-seven bands and orchestras, comprising nearly 1,500 high school students, participated in the State contest at Syracuse. An equal number of organizations and students is anticipated this year.

H. L. B.

Juilliard Summer Organ Course

The Juilliard Summer School, New York, whose session is from July 10 to August 18, offers extensive training in organ playing. Those regularly enrolled may have two private half hour lessons each week with Hugh Porter, head of the department, who is a graduate of the school of Liberal Arts of Northwestern University; a Master of Sacred Music from Union Theological Seminary; a fellow of the American Guild of Organists; and a pupil of the late Lynnwood Farnam. Class lessons are available through registration at Columbia University. Private lessons may be taken in conjunction with accredited courses in the university. Daily lessons in keyboard harmony and ear training are planned, as well as free lectures and recitals by prominent artists.

Mr. Porter is to offer lecture-recitals each week. Recitals and lessons will be given on the four-manual Casavant organ of the school. Four electrically-blown practise organs at the Institute of Musical Art may be used, and students may have lessons on the four-manual Austin organ of over 100 stops in the Second Presbyterian Church.

An Appeal

To The Members Of National Federation Of Music Clubs
and
Other Musical Organizations

OPERA in New York faces a crisis. The Metropolitan Opera Association, which, under the management of Giulio Gatti-Casazza, has been giving opera at the Metropolitan Opera House for twenty-five years, has announced that, owing to the exhaustion of its cash resources as a result of the losses of the last three seasons due to the depression, it will be unable to undertake another season of opera at the Metropolitan unless it can be assured of a substantial guaranty fund. The undersigned has undertaken to act as chairman of the committee to secure subscriptions to such a guaranty fund.

Opera at the Metropolitan is not, and never has been, a profit making enterprise. All of the receipts go to pay the actual cost of the performances. During the depression, those costs have been drastically curtailed, but even with the further curtailment now contemplated, the receipts cannot, under present conditions, be depended upon to provide the funds necessary to meet expenses, as was the case for many years prior to the depression. It is to provide against the possibility of such a deficit that the guaranty fund is required.

The closing of the Metropolitan Opera House next year would be nothing short of a national misfortune. Not only would thousands of opera goers and millions of listeners to opera over the radio suffer a serious loss in their cultural life, but it would be a catastrophe to throw out of employment at this time of acute depression, the 770 employees of the Opera Company, most of whom, because of their highly specialized training, would be unable to find other employment. We therefore feel that no effort should be spared to make provision for continuing opera at the Metropolitan Opera House next season. Ultimately opera in New York must be placed on a sound and permanent basis. It is obvious that opera can no longer depend for its sole financial support upon a small group of patrons as heretofore, and that to insure its continuance some plan must be devised to enlist in its support the rank and file of opera goers and of the vast audience who now listen to opera over the radio. We believe that thousands of lovers of opera, not only in New York, but from the radio audience, will be glad of an opportunity of contributing toward the guaranty fund.

Pledges will not be finally binding unless in the opinion of the committee the aggregate amount pledged is sufficient to justify the management in undertaking the production of opera next season at the Metropolitan Opera House. If the pledges are not declared operative, any amounts paid by subscribers will be returned. If any part of the guaranty fund pledged is not used in the production of opera next season, it will be used for a guaranty fund to support Metropolitan Opera in subsequent seasons.

Checks or money orders should be mailed to Miss Lucrezia Bori, Chairman, Metropolitan Opera House, New York. Pledges, unless accompanied by check, (which should be to the order of the Metropolitan Opera Association) will be payable upon written notice from the Committee.

LUCREZIA BORI, CHAIRMAN
CAMPAIGN TO SAVE METROPOLITAN OPERA.

Contributed by THE MUSICAL COURIER

NEW YORK CONCERTS

APRIL 10

MUSICIANS' SYMPHONY ORCHESTRA.
(No tickets received.)

APRIL 11

Philadelphia Orchestra The final concert of the season in this city by the Philadelphia Orchestra brought back Leopold Stokowski to the Carnegie Hall podium and succeeded in gratifying listeners with sumptuously rich performances of three colorful and strongly contrasted works. Rimsky-Korsakoff's Russian Easter overture, in Stokowski's reading, glowed with sensuous and barbaric color, its fervent strains of liturgical music and tolling bells reaching a stunning climax in the triumphant coda. Sibelius' concerto in D minor, op. 47, one of the most important and largely-conceived works for violin and orchestra produced since Brahms' concerto in this form, gave ample opportunities to the exquisitely sensitive and technically irreproachable style of Efrem Zimbalist. The dark, somewhat mysterious quality of the emotional content, the subtlety of its complicated but wholly convincing musical development, were set forth with distinguished skill by the soloist and the conductor, who seemed in close rapport and understanding with each other and with the composition. At the close, Zimbalist was repeatedly recalled and shared a well-deserved ovation with the leader.

The second half of the concert was devoted to Stravinsky's Sacre du Printemps, a work which has been a favorite with Stokowski for some years, and which he has certainly not neglected on his programs. Granted that it is one of the most arresting productions of the last two decades, that its impact (especially at first hearing) is terrific, it is doubtful whether music so highly objective, and which constitutes such an onslaught upon the nerves, rather than an appeal to the senses and the heart, will bear such frequent repetition. At any rate, the audience seemed a trifle cool despite a reading that was highly impressive in its tonal quality and showed a remarkable mastery of technical detail.

JOSEF HOFMANN.
(No tickets received.)

APRIL 12

Juilliard Graduate School Albert Stoessel directed a performance of Bach's St. Matthew Passion, with both vocal and instrumental participants chosen from the students of the Juilliard Graduate School, at the Juilliard auditorium on Wednesday night. The soloists were Josephine Antoine, soprano; Margaret Olson, contralto; Willard Young, tenor; Julius Huehn and Raymond Middleton, baritones. There was a chorus of between fifty and sixty voices and an orchestra of from thirty-five to forty players. The score was given in English, with the traditional Leipsic cuts.

The monumental work was set forth with fitting dignity and observance of its noble lines and solemn beauty of content. The whole performance was in thorough accord with the Bach spirit and tradition, and Mr. Stoessel's devoted reading found consistent response from all the musical elements under his command. The soloists distinguished themselves in their several roles, and the choral passages were negotiated with fine tone and dynamic coloring, the orchestra lending excellent support. The chief instrumental places were taken by George Volkel, organ; Viola Peters, cembalo; Joseph Knitzer and Charles Lichter, violinists; Frederick Wilkins and John Petrie, flutists; Stefan Pecha and Harold Feldman, oboists. The audience, which filled the hall, gave ample evidence of their appreciation of Mr. Stoessel and his forces. The performance was repeated the following night. According to Juilliard custom, the vocal soloists of the initial presentation gave place to others. These were Florence Vickland, soprano; Janice Kraushaar, contralto; Charles Haywood, tenor; Harold Boggess and George Newton, baritones.

Norfleet Trio The Norfleet Trio, comprising Catharine Norfleet, violinist, Helen Norfleet, pianist and Leeper Norfleet, cellist, offered a concert of chamber music in the auditorium of the New School for Social Research, for the benefit of the scholarship fund of the American Dalcroze Institute. The complete program follows: trio in C major, op. 87 (Brahms); trio in E minor (Dumky) op. 90 (Dvorák); The Riding Messenger, Danish folk song (Sandby); The Water-Wheel, from Five Impressions of a Holiday (Goossens); Seguidillas Gitanas (Arbós).

The tribute to Brahms was a particularly felicitious one, for these cultured musicians projected all four movements with artistry and rich, rounded tone. There followed an admirable account of Dvorák's Dumky trio, with its wealth of melody exquisitely unfolded. The shorter numbers received the same authoritative and musicianly treatment. As an ensemble, the Norfleets show excellent coördination technically and tonally. Their recital drew spontaneous applause from an appreciative audience.

APRIL 13

Philharmonic Orchestra It was a Heifetz fortnight with the Philharmonic Orchestra, for two weeks ago that justly popular violinist gave several performances of the Brahms concerto under Toscanini's direction; and last week the magic of Heifetz' art again sounded with our orchestra, this time in the new (second) concerto, subtitled I Profeti (The Prophets) by the Italian composer Mario Castelnuovo-Tedesco.

The novelty was heard at the Wednesday afternoon (set forward from Good Friday) and Thursday evening Carnegie Hall concerts of the Philharmonic. Heifetz is the violin prophet (no pun intended) of Castelnuovo-Tedesco in America, for in previous years the fiddle wizard had given New York premières of the Italian's The Lark and his first concerto.

The latest opus of Castelnuovo-Tedesco obtains its name, I Profeti, from the fact that the work has a Biblical derivation. The composer explains: "The title does not represent a precise and detailed program, but is intended to give only an indication of the ethnical environment . . . an evocation of times in the glorious past . . . the choice of a solo violin might suggest the flaming and fanciful eloquence of the ancient prophets . . . at first I had given titles to the three movements, Isaiah, Jeremiah, Elijah . . . as regards the themes, for some I have used fragments selected from the Book of the Songs of Israel, collected and annotated by Federico Consolo . . . these themes I have often modified in rhythm and in the intervals. All the other elements are my own . . . Of the three movements, the first has the character of dramatic contrasts with some brief moments of lyric repose; the second is like an 'expansive lamentation,' almost in strophes alternating between the soloist and orchestra (the latter functioning as chorus); the third movement has the character of a joyous rapture and martial impetus."

The composer's analysis saves the reviewer all formal description. Suffice it to say of the music, therefore, that it carries out effectively the intentions of its creator. It is tuneful, warm-blooded, richly colored, and of expert construction, with orchestral handling, sensitive and tasteful. The violin part is difficult, and sufficiently descriptive of the Biblical "program."

Heifetz gave his usual remarkable performance, highly musical, lovely in tone, fastidious in phrasing, and flawless in technical polish. He scored a resounding success.

Toscanini was naturally another hero of the occasion, and the orchestra made its customary impression of unequivocal mastery in every department of ensemble playing. Conductor and instrumentalists rose to inspiriting heights in Cherubini's Anacreon overture, the prelude to Parsifal, the Good Friday Spell (Parsifal) and Daybreak and Siegfried's Rhine Journey from Götterdämmerung.

APRIL 15

Freiheit Mandolin Orchestra The ninth annual concert of the Freiheit Mandolin Orchestra, under the direction of Jacob Schaefer, was given in Town Hall last Saturday evening. This plectrum organization was assisted in the first part of its program (which included Beethoven's overture to The Ruins of Athens and his first symphony) by a symphonic wind section. The second half of the list was made up of Bach's suite in B minor, for flute and strings (I. Fidelman, soloist); Moussorgsky's In the Village and Hopak, arranged by Samuel Firstman; and two groups of contemporary Russian compositions.

The last numbers, of considerable interest as a specimen of the work now being done in the Soviet Union, included Davidenko's Song of the Red Cavalry, arranged by Lahn Adomyan; a German Workers' Song by Tschemberdschy, and two Soviet Marches by Biely-Tschemberdschy, the last three pieces in versions by Leon Malamut. All these numbers were simple and spirited.

Finally there was heard a first performance in this country of three excerpts from Glière's ballet, The Red Poppy, which has had marked success with the Russian public. These numbers, a Dance of Malayan Women, an Adagio of the Firebirds, and a Dance of Soviet Sailors, were picturesque and colorful, as given in a version for mandolin orchestra made by Mr. Firstman. The applause was as spirited as the playing.

APRIL 16

Philharmonic Orchestra Reaching the fourth in his series of five Beethoven concerts, Toscanini departed from the regulation program of symphonies last Sunday afternoon in Carnegie Hall. The program was made up of this composer's overture to Coriolanus; the triple concerto, op. 56, played by Maria Carreras, pianist, Mishel Piastro, concertmaster and Alfred Wallenstein, first cellist of the orchestra, as soloists; and the seventh symphony. The miscellaneous character of this program detracted somewhat from its effect. The concerto, rich in virtuosic opportunity rather than one of the profoundest in content among the master's works, had the benefit of authoritative playing by Mme. Carreras, Mr. Piastro and Mr. Wallenstein, but on the whole one missed a certain element of Mozartean lightness and whimsy that characterize this capricious work. At the close the soloists were warmly applauded.

Toscanini's reading of the overture was characterized by a rapid pace and little sentimentalizing over the *cantilena* passages portraying the pleading of the hero's wife. There was great unanimity in the playing by the orchestra both of this work and of the symphony. The latter had a decisive, rather than a light-hearted interpretation, one of a militant precision and power. It was, of course, endowed with the clarity of line and nobility of tone characteristic of all this conductor's conceptions. The sombre *allegretto* was singularly dramatic, and the finale was breath-taking in the rigorous perfection of its rhythmic stress. There were prolonged ovations at the end of both halves of the concert.

LEAGUE OF COMPOSERS' STAGE PROGRAM.

(*See page* 8)

MAURICE
SCIAPIO
BASSO
OF THE
OPÉRA-COMIQUE, PARIS

(*Photo by David, Paris.*)

"Mr. Sciapio as le Bonze in Butterfly revealed a warm, vibrant bass that one should like to hear in an ampler role."—*Chicago Sunday Tribune of Paris.*

"The performance was further marked by the presence of the basso Maurice Sciapio in the role of Angelotti (Tosca), which showed this newcomer as a worthy addition to the ranks of the Opéra-Comique."—*Paris New York Herald.*

"Mr. Sciapio, whose bass voice was particularly well suited to his part (in Tosca), made much of his role and displayed a talent that theatregoers will want to hear in larger things."—*Chicago Daily Tribune.*

"Maurice Sciapio of the Paris Opéra-Comique, a Chicagoan, took the role of the king at the eleventh hour in the open-air performance of Aida at Soldiers Field, Chicago, last summer and was more than correct."—*Chicago American.*

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Treble Clef Club Gives Spring Concert

PHILADELPHIA.—The Treble Clef Club, a women's chorale organization (Karl Schneider, conductor) were heard in the spring concert of their forty-ninth season on April 6 in the auditorium of the Ethical Culture Society. Ellis Clark Hammann was the accompanist, and the guest soloist, Letitia Radcliffe Harris. The latter was represented on the program both as soloist and composer. Club soloists were Sara Fuller (who added an encore of her own composition), Lorraine Karsch and Mary Shuck, sopranos; Leah Lannamann and Johanne Ogrodski Ridpath, altos. Choral numbers were by Chausson, Reinhold Hermann, Gade, Horatio W. Parker and James P. Dunn. Dorothy Taylor Hallowell offered three songs by Mrs. Harris, who also played three of her own compositions for piano. K.

Jonás to Conduct Summer Master Classes

Alberto Jonás, pianist and pedagogue, is to conduct master classes this summer in New York and also in Philadelphia once a week. Among the virtuoso pupils of Mr. Jonás are Leonora Cortez, who for five consecutive seasons has appeared in no less than ten European countries, gave her ninth recital in Carnegie Hall, New York, this season, and has given concerts in America; and Ellen Ballon, Canadian pianist, who appeared this season for the third time at the Metropolitan Opera House as soloist with the Metropolitan Opera Orchestra, and has been assisting artist three times with the New York Philharmonic-Symphony Orchestra. Mr. Jonás also is the teacher of Pepito Arriola, Lotti Kalinke, one of Germany's prominent pianists, and others of like attainments. Graduates from his class are eminent in musical activities in Europe and America.

Dr. Carl to Give Benefit Recital

Dr. William C. Carl will play a springtide organ recital in the First Presbyterian Church, New York, on May 1. The concert is sponsored by the American Guild of Organists, and an offering is to be made for the relief of unemployed musicians. No cards of admission are necessary. The First Presbyterian Church is located at Fifth Avenue and Twelfth Street, and the hour of the recital is 8:15 p. m.

Miriam Marmein Engagements

The Miriam Marmein concert dance group is appearing in a series of new dances at the Hotel Commodore on April 25, for the benefit of the Community Councils of New York City. On April 30 the same ensemble gives an informal recital at Miss Marmein's New York studio, assisted by Gladys Kern, a member of the group, in pantomimes created by Miss Marmein.

Miss Marmein fulfilled a return engagement in Germantown, Pa., on April 19.

Lemberg and Zürich Operas Hear Verdi's Don Carlos

Public Enthusiastic in Both Cities — Rosenthal Acclaimed in His Home Town — Teresina Dances

LEMBERG.—Acclamations greeted the first Lemberg performance of Verdi's Don Carlos which recently took place here. Great pains had been taken with the production, even to the extent of bringing over Lothar Wallerstein, the Vienna Opera's producer, and he worked wonders with the cast. Nearly all the soloists, chorus and supers acted as never before. Mme. Platt, an excellent Elizabeth, Edmund Plonski, a first class Marquis Posa and Holynski as Don Carlos sang the leading roles.

An unfortunate *contretemps* over the *décors* caused Wallerstein to renounce all responsibility for the production and he left Lemberg on the day of the première. But while some of the scenery was not as appropriate as it might have been, much of it was pretty and naturally pleased the audience, so that a neutral observer must report a real public success.

Unfortunately, the same success did not crown the two early premières, namely, Puccini's Gianni Schicchi and Krenek's Schwergericht, described as a "burlesque operetta".

ROSENTHAL FÊTED

Among recent recitalists Moriz Rosenthal, as a native of Lemberg, and as an artist of abiding magnetism and genius, enjoyed the greatest popularity. Other leading lights seen and heard here of late include Arthur Rubinstein, Eduard Steuermann and the winner of last year's Warsaw Chopin prize, the blind Hungarian pianist Imre Ungar. Another Warsaw prize, this time for a Polish string quartet, was won by the Lemberg String Quartet.

ALFRED PLOHN.

ZÜRICH PREMIERS MASTERPIECE

ZÜRICH.—A Zürich audience is nothing if not appreciative, a fact that was proved again recently when a fine performance of Verdi's Don Carlos (a Zürich première) was greeted by a packed house, flowers and salvos of applause. Robert Kolisko, the first conductor, roused his orchestra to its best efforts and gave the singers the excellent support to which they are accustomed here. Albert Seibert in the title role, Georg Oeggl as Marquis Posa, Judith Hellwig as Elizabeth and Heinz Prybit, Walter Wenzlawskis and Maria Mülkens in the other leading roles, were worthy of their parts and of the enthusiasm which they aroused.

Great interest was manifested in a recent concert on two pianos by Alfredo Cairati and his daughter, Pinina Rascher-Cairati, as well as in the widely known Spanish dancer Teresina, who lived up to her reputation.

JOSEF KISCH.

New Sound Reproduction Method Demonstrated

(*Continued from page 5*)

Frequency and intensity characteristics were demonstrated in an unusual manner. To afford a comparison with the more restricted range that one ordinarily hears in a reproduction (radio frequencies extend from less than two octaves below middle C to some four octaves above—a band encompassing approximately from 100 to 4,000 or 5,000 cycles per second) electrical filters were introduced in the circuit and the output of the loudspeakers reduced an octave at a time. The effect which these filters exercised on the tone quality of different instruments, when the upper partials were removed, was extremely obvious. The new equipment, incidentally, reproduces faithfully all frequencies from about thirty-five cycles per second to about 16,000 cycles per second.

VAST RANGE OF DYNAMICS

Range of loudness, Dr. Fletcher pointed out, does not refer to the general level of loudness—because the output of a speaker may ordinarily be increased somewhat by changing the adjustment of its associated amplifier—but to the difference between the loudest and faintest passages of orchestral music. The sound power output of a full orchestra may vary over a range of 10,000,000 to one. Such a volume range, the audience was given to understand, had never been commercially reproduced before. Radio listeners are accustomed to a power range of less than 1,000 to one. Dynamics demonstrated ran a gamut from the threshold of audibility to a point of painful intensity.

REMARKABLE CLIMAXES ACHIEVED

After the above effects were conclusively demonstrated, Dr. Stokowski showed what could be done with the finale of Götterdämmerung. Agnes Davis sang the part of Brünnhilde and to the listeners' ears, at least, she was actually moving about the curtain-draped Academy stage. At no time did the singer's voice become lost beneath the surge of a powerful orchestration; Stokowski, superimposing his interpretation upon Alexander Smallens' direction of the instrumentalists and vocalist in the distant foyer, kept the goddess' utterances always soaring above Wagner's symphonic splendors. Climaxes were terrific; the Rhine overflowed its banks with heretofore unheard of magnificence and with such tumultuous and overwhelming manifestation as Wagner himself may have dreamed of but never heard realized. For these *crescendi* one might easily have imagined a huge, perfectly intoned orchestra of 1,000 pieces; the preparation of which was greatly enhanced by murmuring *pianissimi* impossible of achievement by the orchestra itself.

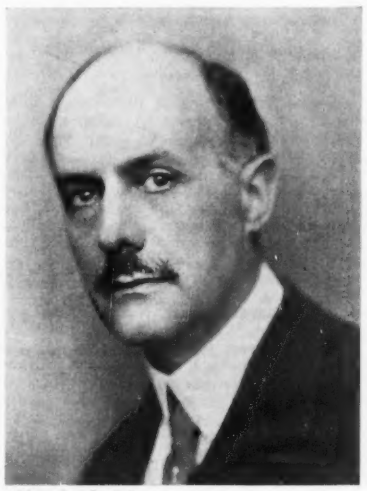
FOREIGN NOISES ELIMINATED

With a single, faintly noticeable exception, the entire demonstration was free from extraneous or foreign noise. All underlying sound and hum has been so completely eliminated that, during silent intervals, when the orchestra is not playing, the apparatus registers through the loudspeakers' sound output only three-hundredth of that heard, for example, by movie fans during the silent moments of the best modern films. Towards the end of the Götterdämmerung excerpt, however, an almost imperceptible system noise hovered around the singer's notes. It is doubtful, though, if this was noticeable to more than a small percentage of the audience which, by the way, registered vociferous approval of the playing throughout the demonstration.

The audition was concluded with short addresses by Dr. Frank B. Jewett, vice-president of the American Telephone and Telegraph Company in charge of development and research, and Dr. Stokowski.

Dickinson Finishes Season's Activities

Bach's St. Matthew Passion, given on April 2, closed the series of oratorios under the direction of Dr. Clarence Dickinson at the Brick Presbyterian Church, New York, presented during Lent on Sunday afternoons. The others were The Messiah, Manzoni Requiem, The Atonement and Bach's St. John



(*Photo by Apeda.*)

DR. CLARENCE DICKINSON

Passion. The Friday Noon Hours of Music brought a Widor program, April 7, with Mary Craig, soprano; Charlotte Matthewson Lockwood, organist; and Alexander Harsanyi, violinist. Widor was represented by the Pontifical March, scherzo, andante (fourth organ symphony), chorale and variations and finale from the eighth symphony, all played by Mrs. Lockwood. Miss Craig sang three songs and Mr. Harsanyi was heard in the Serenade and Cradle Song. Dr. Dickinson confined his playing to the accompaniments. The Friday Noon Hours closed April 14 with The Crucifixion, sung under Dr. Dickinson's direction, with Harold Haugh, tenor and John Gurney, bass, as soloists.

Dr. Dickinson played his ninth recital in Bridgeport, Conn., April 9, at the First Methodist Episcopal Church. His program was devoted to composers whose anniversaries are being observed this year, including Bach, Gibbons, Cosyn, Rameau, Lully, Couperin, Wagner, MacDowell and Brahms. Dr. Dickinson has just received some belated Christmas programs. One from Tokio, Japan, programmed his Shepherd's Story and The Quest Eternal, in Japanese; on another, from Salonika, Greece, was his Nativity Play, The Coming of the Prince of Peace; while the third, from Foochow, China, listed several of his Christmas carols, in Chinese.

Detroit String Quartet Start Concert Series

Pro Musica Closes Season at Art Institute

DETROIT, MICH.—The Detroit String Quartet, composed of the four first chairs of the Detroit Symphony Orchestra (Ilya Schkolnik, first violin; William G. King, second violin; Valbert P. Coffey, viola; Georges Miquelle, cello) with dauntless spirit, inaugurated the first in a series of five concerts to be given at the Women's City Club. Chamber music, which is strangely lacking in Detroit, has a soothing effect on one's nerves and so it was surprising that a larger audience did not attend. The ensemble is a splendid one with a record possessed by few. Their playing was at all times in perfect unison and the program given was excellent. It opened with Haydn's quartet in G major played in classic style, continuing with Charles T. Griffes' Sketches based on Indian themes and including many varied effects; it gave the strings plenty of scope. It is a sound composition, seldom heard here and can bear repetition. The program was concluded with the profound Brahms quartet in A minor played with intense feeling.

PRO MUSICA'S SEASONAL FAREWELL

Pro Musica terminated its season with a varied program at the Detroit Institute of Arts. The concert had as soloists Beatrice Griffin and Mr. Schkolnik, violinists; Mischa Kottler, pianist; Mr. Miquelle, cellist; Cameron McLean, baritone, and Mabelle Mable, accompanist. Miss Griffin, an intelligent player, was heard in Spalding's Alabama Melody, Scott's Bygone Memories and a Negro Dance from his Tallahassee Suite, also in the Handel sonata in G minor for violin and piano with Messrs. Schkolnik and Kottler. Mr. McLean's rich baritone voice was heard in songs by Respighi, Erlebach, Oberstadt and Mana-Zucca. His voice production and poise is *par excellence* and his interpretations almost flawless. Mrs. Mable was the able accompanist. After the intermission Mr. Kottler played a group of short numbers by Tansman, Castelnuovo-Tedesco, Rhené-Baton and a tuneful Gavotte of his own composition which the audience asked him to repeat. Messrs. Miquelle and Kottler concluded the program with Ropartz's thought provoking sonata in G minor for cello and piano.

FREE PUBLIC CONCERT

A program of good music free to the public was given at the Detroit Art Institute by Francis Mayhew, pianist, Otis Igelman, violinist, Rudolf Szekley, baritone and Margaret Bear and Ruth Mayhew, accompanists. Mr. Igelman's playing was easily the high spot of the concert; his bowing and tone showed marked musicianship. His numbers were Sarasate's Malaguerra, Paganini's Caprice and Cottenet's Chanson Meditation. Mr. Szekely, who has a light baritone voice, offered a group of Hungarian folk songs, Spross' Let All My Life Be Music and a Verdi aria from Rigoletto. The concert concluded with Mr. Mayhew performing his own concerto in three movements.

Dr. Mark Gunzberg played an all-Chopin program at the Detroit Art Institute. The numbers were Polonaise Fantasie, four Mazurkas, the third sonata in B minor and the twenty-four Etudes. Dr. Gunzberg is an interesting figure at the piano and deserves commendation for his work.

R. C. B.

Carnegie Hall Reduces Rental Fees

At a luncheon given to the press and the music managers of New York City by Robert A. Simon, the owner of Carnegie Hall, on April 19, Mr. Simon announced that in order to assist musicians and maintain the trust of the American public in the management of Carnegie Hall, he is reducing the rental of the auditorium to concert artists and organizations for this coming season, and as a consequence concerts may be offered at a lower price than customarily.

Carnegie Hall has never been a paying proposition from a commercial standpoint, Mr. Simon stated, but he feels an obligation to the citizens of New York to keep the building for the type of entertainment associated with it in the past, and its directorate is willing to make these concessions through 1933-34 in order to maintain the policy. If matters do not adjust satisfactorily, however, during the coming season, it may be necessary for Carnegie Hall to house a more popular sort of attraction, such as motion pictures.

A more detailed account of this luncheon and Mr. Simon's statement will be given in the Musical Courier of April 29.

FRANK
MANNHEIMER
AGAIN
REVEALS
HIS ARTISTRY
with
ORCHESTRA
and
IN RECITAL

St. Joseph (Mo.) Gazette, Feb. 21, 1933
Monday's audience seemed spellbound under the masterfulness of Mr. Mannheimer's playing. He revealed himself as a pianist of sound taste and fluent technic. His facile and brilliant technic, interesting interpretations, clear and refined tone and touch were constant sources of enjoyment from his opening group of Brahms to the last note of the "Mephisto Waltz."

Cincinnati Times-Star, March 9, 1933, By Nina Pugh Smith
Mr. Mannheimer's playing, extremely artistic as it was, seemed fitted to the creed announced by Mr. Thuman. It was solid playing without those exaggerations which, alas and unfortunately, we have recently been favored with from one pianistic celebrity, and it was beautiful playing of the pianoforte. Playing such as Mr. Mannheimer offered justifies the belief that somewhere pianists still remain who disdain to play to the gallery.

Chicago American, March 13, 1933, By Herman Devries
He has brains and good taste, a fine sense of grace and phrasing. He was very successful with the Weber and also played our own Leo Sowerby's concerto in F major, to much applause. Here was again success for American musicians, the best of news.

Chicago Herald-Examiner, March 13, 1933, By Glenn Dillard Gunn
An American pianist playing an important American concerto was the event next in importance on yesterday's crowded calendar. The native virtuose in question is Frank Mannheimer. The work is Leo Sowerby's first piano concerto . . . Mr. Mannheimer played it splendidly . . . The soloist has a ripened technic, a tone of admirable variety, imagination enough to penetrate this new and interesting idiom and the interpretative resource necessary for its definition . . . It will be interesting to hear Mr. Mannheimer again.

Chicago Tribune, March 13, 1933, By Edward Moore
Mr. Mannheimer excels in the playing both of delicate, fine spun phrases and of broad emotionality, and he proved this by playing Weber's Concertstueck, a curious affair of the crinoline age, and Leo Sowerby's Concerto in F, which belongs to this century and is also a much more important piece of music.

Chicago News, March 13, 1933, By Eugene Stinson
Frank Mannheimer, returned to Chicago for a brief space, renewed our acquaintance with the Leo Sowerby piano concerto . . . Mr. Mannheimer played brilliantly a solo part that is grateful . . . his skill seemed inexhaustible. Both the work and its expositor were greeted with overflowing delight by a large and distinguished audience.

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Management Charles L. Wagner Roster to Be Presented by Merle Armitage

LOS ANGELES.—A momentous "new deal," assuring more interesting concert courses as well as more recitals, stronger opera casts and more vital solo engagements with the Los Angeles Philharmonic Orchestra and the Hollywood Bowl summer symphony, was announced by Impresario L. E. Behymer to the effect that he will book as before not only the artists released by various leading managements combined under the name of the Columbia Concerts Corporation, but he will direct also appearances of those marshalled by the NBC Artists Service. Mr. Behymer's local Philharmonic Course of recitals will therefore draw on an unrivalled reservoir of artist-personalities, as will those out-of-town courses in the Southwest and in Northern California, which territory has been served by him for forty-odd years.

Elimination of competition between Columbia and NBC, the two big combines in the realm of musical bookings, constitutes an extraordinary achievement for the veteran manager, who has done so much at great effort and personal expense to introduce to this part of the country first-class artists, who, once heard and admired, become lasting favorites. Centralized tour direction from the Behymer office will also overcome largely congestion of dates, a condition which has not only proved trying to ticket-buyers but militated against the proper commercial success merited by sponsoring clubs who have taken the risk of underwriting engagements or entire series. Naturally, a pivotal control of so singularly complete and varied a list of names as offered now by the Behymer office enables clubs in the Southwest to bring to their respective communities concert courses of a quality and diversity never before possible at equitable cost.

This "new deal" already has been welcomed by a number of music club chairmen and individual patrons who have sent inquiries and congratulations to Impresario Behymer. They realize that this unification, quite in keeping with President Roosevelt's ideas, will stimulate concert-life throughout the Southwest and on the coast west of Denver, Colo. Mr. Behymer well may be congratulated, because his is the only territory in the country where Columbia and NBC have entrusted disposition of their artists to one and the same manager. It is a crowning achievement coming after a life devoted to the musical winning of the West.

List of Artists Scheduled

Among the artists scheduled for the West next season, who will be seen and heard in Los Angeles and vicinity under the Behymer direction, are: sopranos, Lily Pons, Lucrezia Bori, Maria Jeritza, Amelita Galli-Curci, Marion Talley, Dusolina Giannini, Queena Mario, Claire Dux; mezzo-soprano, Gladys Swarthout; contralto, Kathryn Meisle. Tenors, John McCormack, Tito Schipa, Frederick Jagel, Richard Crooks, Attilio Baggiore; baritones, Lawrence Tibbett, Nelson Eddy and Heinrich Schlusnus. Violinists, Fritz Kreisler, Ruggerio Ricci, Yehudi Menuhin, Josef Szigeti, Efrem Zimbalist, Jascha Heifetz, Nathan Milstein and Benno Rabinof. Pianists, Vladimir Horowitz, Rachmaninoff, Mischa Levitzki, Josef Lhevinne, José Iturbi, Bartlett and Robertson. Gregor Piatigorsky, cellist; London String Quartet, Aguilar Lute Quartet, Brosa Quartet, Roth Quartet, Lyell Barbour Piano and String Quartet. Among the dancers, Harald Kreutzberg and Ruth Page; the Hindu musicians and dancers, Shan-Kar and Company; the Monte Carlo Ballet Russe, and in the special attractions the Piccoli Theatre, a musical and dramatic novelty from Italy; the Vienna Boys' Choir, the Don Cossack Chorus, Hall Johnson Negro Choir, the English Singers, and several dramatic attractions.

Merle Armitage to Offer Concerts

That this is proving already an opportunity year for Los Angeles is indicated by another significant news item, coming from Merle Armitage, former manager of the Los Angeles Grand Opera Association. Mr. Armitage plans to present the headliners of the Charles L. Wagner Concert Management in a popular-priced series at the Shrine Auditorium next season. In fact, Mr. Armitage has spoken of movie prices, so that thousands of cheap seats will be available, the Shrine accommodating 6,500 persons. The Armitage-Wagner roster includes the following names: Rosa Ponselle, Sigrid Onegin, John Charles Thomas, Walter Gieseking, and Teresina, Spanish dancer.

Harty Signed for Hollywood Bowl

And from the Hollywood Bowl comes word that Sir Hamilton Harty has signed for six concerts this summer, during the early part of August. There exists also a verbal understanding between Manager Glenn Tindall and Dr. Artur Rodzinski that the latter will conduct the closing eight programs during the second half of the month. Harty's is the fourth summer engagement in succession. His appearance during the outdoor season practically precludes an engagement during the coming winter with the Los Angeles Philharmonic Orchestra.

Los Angeles Philharmonic Orchestra

Rodzinski was indeed the hero of the April 5-6 pair of concerts. He gave a solemn reading of the Parsifal prelude and then a fine interpretation of Tschaikowsky. Orchestrally, too, the performance was superb in every way. Altogether it was a notable evening. Alfred Kastner excelled in the Ravel Introduction and Allegro for solo harp and strings. The latter were increased beyond Ravel's measure and the harp strengthened by a loudspeaker effect, acoustically a little dubious. Gunnar Johannsen, San Francisco pianist, occasioned the local première of the Ravel concerto in scintillating fashion, and like Mr. Kastner was cordially feted. The concert ended with the Bolero, shortened by five minutes and the trombone solo. Yet the number seemed long enough to occasion more plaudits and bravos for *maestro* and ensemble.

The Los Angeles Philharmonic Orchestra presented also a special program under the direction of Charles Shepherd, musical head of KFI radio station. The guest leader (a brother of Arthur Shepherd, Cleveland composer-conductor-critic) made a good impression in Goldmark's Sakuntala overture, Beethoven's seventh, The Afternoon of a Faun, Weber's Invitation to the Valse and Rimsky-Korsakoff's Capriccio Espagnol.

Apropos of the orchestra and its future after the third five-year guarantee of W. A. Clark, Jr., expires next April, a number of orchestral players have volunteered in chamber music programs over the air followed by donation appeals to the public. The response has been gratifying beyond all expectations.

Bartlett Frankel Quartet Plays

Chamber music of high order was heard again when the Bartlett Frankel Quartet (Messrs. Noack, Birglio, Ferir and Ochi-Albi) played the D minor Mozart quartet (No. 13), a suite of four pieces by Gruenberg (op. 20) and properly named Indiscretions, and the Bloch quintet for piano. Ilse Rodzinski, wife of the Philharmonic conductor, was the duly admired guest artist.

Stabat Mater Heard

Pergolesi's Stabat Mater indeed seemed vocal chamber music when sung by the *à cappella* choir of Mount Saint Mary's College, assisted by choristers from Loyola College, under the baton of M. Jacques Jou-Jerville. Mount Saint Mary's is winning a genuine reputation for musically impressive productions of rarely heard ecclesiastic works.

Native Musicians Give Musicale

Socially and musically representative Los Angeles is enjoying the Sunday Afternoons at Home given by Clifford Lott, baritone and Blanche Rogers Lott, pianist. Both are in demand as pedagogues and Mrs. Lott recently was elected a member of the extension division faculty of the Sherwood Music School of Chicago. B. D. U.

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Barbara Lull Gives Enjoyable Texas Recital

Myra Hess Also Makes Fine Impression

HOUSTON, TEX.—Barbara Lull, violinist, gave one of the most enjoyable concerts of the season in this her home town on March 21. Miss Lull plays with admirable force and full understanding, and she has matured her interpretative art in recent years. Patricio Guiterrez was her admirable accompanist.

The Houston Symphony Orchestra (Frank St. Leger, conductor) in their eleventh program, given March 27, offered a fine performance of the prelude to Act I of Lohengrin. Elva Kalb, soprano, delivered two Wagnerian excerpts excellently.

Myra Hess, heard here under the auspices of the Tuesday Musical Club, made a profound impression. She held her listeners spellbound by her exact, clean playing and her fascinating interpretative powers.

Miscellany

The Wood Wind Quintet, under the direction of Victor Alessandro, played an interesting recital at the Museum of Fine Arts, March 22. Members of the quintet are Victor Alessandro, Jr., oboe and English horn; Douglas Smith, bassoon; Clarence Wells, French horn; Theodore Naman, clarinet; Phillips Brooks, flute and piccolo.

Dreda Aves, native Texas singer of the Metropolitan Opera, is returning to this state to sing Amneris in the Houston Civic Opera's production of Aida.

Mrs. K. C. Barkley was elected president of the Tuesday Musical Club at a meeting at the Museum of Fine Arts. Mrs. Barkley will succeed Mabel Shearer.

The Creation was sung by the choir of the First Methodist Church, under the direction of Walter Jenkins, on April 2. So well was it received that it was repeated on Easter Sunday at the evening service. Those taking part were Herbert Ronloff, organ; Mrs. C. E. Shaw, piano; Miller Sparks, Albert Wiggins, Theo Blackstone, Charles Lindsay, Mrs. Walter Jenkins, Winston Connell, Buck Lay, Fred Farrow, Ester Drdzum and Mrs. Sterling McCall.

The Mikado was given on April 19 by those interested in the Woman's Building Association. Ellison Van Hoose was the musical director; Mr. and Mrs. George Crampton, the stage directors; and Mrs. C. J. Giezendanner did the costuming. The company had nine principals, 100 choristers and an orchestra of eighteen. K. B. M.

Final Beethoven Association Concert

Artists participating in the season's final concert of the Beethoven Association, to be held in Town Hall, New York, April 30, are Lucrezia Bori, Richard Bonelli, Sophie Braslau, Giovanni Martinelli, Harold Bauer, Carl Friedberg, Ossip Gabrilowitsch, Ernest Hutcheson, Josef and Rosina Lhevinne, Lee Pattison, Olga Samaroff, Ernest Schelling, Adolfo Betti, Sandor Harmati, Karl Kraeuter, Jacques Gordon, Louis Persinger, Mishel Piastro, Ralph Silverman, Albert Spalding, Egon Kornstein, Hugo Kortschak, Paul Robyn, Albert Stoessel, Naoum Benditzky, Horace Britt, Willem Durieux, Alfred Wallenstein, Georges Barrere, Carl Deis, Carlos Salzedo, Fred Van Amburgh and Walter Damrosch. The proceeds of this concert will be donated to the Musicians' Emergency Fund.

English Singers Quartet for America

The English Singers Quartet is made up of Flora Mann, soprano; Lillian Berger, contralto; Norman Stone, tenor; Dale Smith, baritone. The first three were members of the former English Singers. The present ensemble offers programs which include rarely performed vocal quartets with instrumental accompaniments and *à cappella* music of the sixteenth and seventeenth as well as earlier centuries. There are also solos and duets by the different members. Each of these singers has a background of long individual experience in recital, as soloists with the leading English festivals, choral societies and orchestras, and appearances on the continent. Together they have been heard in England, both in metropolitan centres and the provinces. They plan an American tour next season.

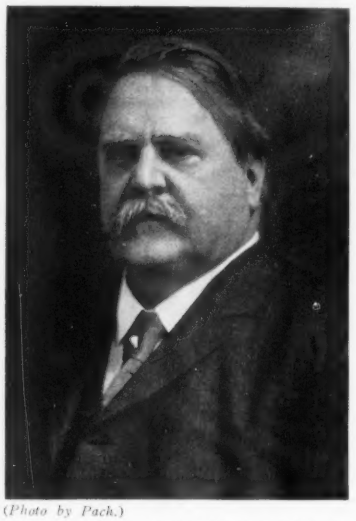
Friedberg Artists Booked for Festivals

Concert Direction Annie Friedberg has booked three artists with prominent May festivals. Grete Stueckgold, soprano of the Metropolitan Opera, is to sing at the Cincinnati and Ann Arbor festivals; and Charles Stratton, tenor and Edwin Swain, baritone, with the Plattsburgh Festival.

Nahum Stetson Passes

Nahum Stetson, aged seventy-six, and associated with the house of Steinway & Sons since 1876, died at the New Rochelle (N. Y.) Hospital on April 11, after a brief illness.

A native of Bridgewater, Mass., Mr. Stetson came from a pioneer Massachusetts family, proprietors of large iron foundries.



(*Photo by Pach.*)

THE LATE NAHUM STETSON

It was in the capacity of secretary of Machinery Hall at the Centennial Exposition in Philadelphia in 1876 that he met the late William Steinway, who employed him at the close of the fair. His success as a salesman led to constant promotion, and in the capacity of head of the Steinway wholesale department he grew to know dealers throughout the entire country. During the 1880's and '90's Mr. Stetson entertained and was a friend of the eminent artists of the day, especially the de Reszkes and their operatic contemporaries, as well as prominent pianists of two or three generations.

Ill health forced Mr. Stetson to retire from active participation in the firm's affairs eight years ago, though he continued his musical interests and kept in close touch with the world of music. Commenting on Mr. Stetson's death, Henry Junge, his intimate associate for forty-two years, said, "Mr. Stetson was a 'Yankee aristocrat' and an English gentleman in all its fine nuances. He was at all times the avowed champion of the exalted ideals of Steinway & Sons, from which he never swerved. My personal affection for the one we mourn was boundless, and I feel keenly the loss of a much revered friend."

Theodore Steinway, president of Steinway & Sons, said, "He was a charming man, and everyone who met him liked him. He was a magnificent host, one of the few who bridged the gap between the old days and those of the present."

Juilliard to Offer Summer Concerts

The Juilliard Summer School of Music, New York (George A. Wedge, director) plans to offer its students and the summer school students of Columbia University a series of daily concerts, lectures on literature by Dr. John Erskine, and various other lectures, free of any charge to them. The general public will be taxed a moderate enrollment fee for the complete series. These events will take place in the Juilliard concert hall, and among the artists to appear are Katherine Bacon, James Friskin and Sascha Gorodnitzki, pianists; Fraser Gange, baritone; the Musical Art Quartet; Hugh Porter, organist, and others. Lecturers besides Dr. Erskine, include Dr. James E. Mursell, Bernard U. Taylor and George Gartlan. Students in the summer school also are to be given the opportunity of performances in the concert hall.

Musical Art Quartet Series for 1933-34

The Musical Art Quartet, for their eighth subscription season of 1933-34, will give four Tuesday evenings of chamber music at Town Hall, New York, the dates being November 21, January 16, February 13 and March 20. Members of the quartet are Sascha Jacobsen, first violin; Paul Bernard, second violin; Louis Kaufman, viola; Marie Roemaet-Rosanoff, cello.

Samuel to Give Bach Lecture Series

Harold Samuel is returning to America next January for a concert and lecture tour. The reception accorded his New York lectures on Bach has been such that he is planning to give two series of six lectures each at Steinway Hall, New York, every Wednesday morning and afternoon, beginning February 28.

Music Notes From Coast to Coast

BUFFALO, N. Y.—The recital of Lily Pons at Consistory Auditorium brought to a brilliant close the series of Philharmonic Concerts, under the management of Zorah B. Berry. The charming young artist gave a number of coloratura arias on her generous program, with flute obbligato played by Henry Bové and Giuseppe Bamboschek at the piano. Mlle. Pons' magnificent performance called forth storms of applause from the large audience, to which she graciously responded with several encores.

George Barrère, Carlos Salzedo, and Horace Britt, a unique combination of three artists, in a program of solos and trios for flute, harp and cello, presented the last recital in the Buffalo Symphony Society series, at the Hotel Statler. The unusual variety and novelty of the recital and its presentation, delighted the enthusiastic audience, and many additional numbers were granted. Barrère, always a Buffalo favorite, charmed his hearers in a Griffes solo; Britt, in a group of three. Accompaniments for both at the piano were admirably played by Salzedo. In Salzedo's group of harp solos, three of his compositions displayed unique effects of his creation and afforded much pleasure. Dr. Lesser Kauffman, chairman made an earnest appeal for the continued coöperation of the members for next season's series.

The fifth of the Sunday Evening Ensemble concerts was given in the home of Mrs. Frederick Cooley, enlisting as performers Geraldine Ayres Ulrich, contralto, Eva Rautenberg, pianist, and Agnes Millhouse, cellist. Choral music was furnished by the mixed choir of SS. Peter and Paul Russian Orthodox Church (Rev. Ernest Wolkodoff, conductor). Mrs. Ulrich's rich contralto voice, excellence of diction and interpretation were evidenced in the songs in German, Miss Rautenberg supplying artistic piano accompaniments. The Brahms sonata, op. 99, was beautifully performed by Mrs. Millhouse and Miss Rautenberg, the audience applauding them heartily. The youthful singers, in colorful costume, delighted their hearers in groups of sacred music and folk songs, revealing thorough training.

The Women Teachers' Association presented the Teachers' Chorus in its second annual concert, under the direction of William Breach, at Elmwood Music Hall. The chorus of 200 voices was assisted by an auxiliary of 400 school children. The Buffalo Civic Orchestra (conducted by John Ingram) and Julia Mahoney, soprano soloist (Mrs. William Breach, accompanist), were featured. A capacity gathering showed their appreciation of the varied program, the general excellence reflecting much credit upon all participants.

The adult choirs of St. Paul's Episcopal Church of Rochester, with Harold Gleason, organist and choir master, and St. John's Episcopal Church, Buffalo, of which Robert Hufstader is organist-choir master, combined in an impressive program of Bach music. Mr. Gleason was guest soloist for the occasion, Mr. Hufstader directing the choirs in the choral service and the anthems. St. John's church was crowded to the doors with an appreciative congregation.

Brahms' Requiem was admirably performed at the First Presbyterian Church vesper service, the organist, Clara Foss Wallace directing. Boies Whitcomb presided at the organ, and Martha McDonald at the piano. Florence Ralston, solo soprano, Harold Ames, baritone, and a chorus of eighteen singers took part in this outstanding musical event.

The student program of the Chromatic Club was given in the Twentieth Century Club and was offered by an unusually large number of young members of ability, in voice, piano and violin. The performers represented the following array of teachers: Mrs. Storck, Mr. Hufstader, Mrs. Eastman, Miss Kelley, Miss Kelling, Miss Lewis, Mrs. Stranahan, Miss Rautenberg, Miss Boyle, Sister Mary Amildo and Mr. Burr. Accompanists were Ruth Nicols, Pauline Minot, Esther Erftenbeck and Margaret Strasmer.

The pupils of the music department of Neighborhood House (Florence Rose, supervisor) were heard in a successful recital recently.

The Studio Glee Club of the First Settlement Music School gave an enjoyable concert in Unity Hall, under the direction of Louise E. Sleep, with Esther Erftenbeck and Mrs. Willard Rice accompanists, and Ralph Weegar, violinist. Mrs. Sleep added to the enjoyment of the occasion in contributing a group of soprano solos.

L. H. M.

CALGARY, CAN.—Under the baton of Grigori Garbovitsky, the second concert of the current season of the Calgary Symphony Orchestra took place March 6 in the Grand Theatre. The Hebridean overture, Fingal's Cave (Mendelssohn) provided a musical atmosphere effectually sustained throughout the program, which included works by Haydn, Bach, Saint-Saëns, Dvorák and Liszt. The soloist, Jean Cotton, pianist, contributed a fine performance of Tschaikowsky's piano concerto No. 1, B flat minor. Maurice Gill, flutist, was the soloist in Bach's suite in B minor.

A unique program was offered to patrons of the Calgary Women's Musical Club at the fortnightly meeting March 22 when Gladys McKelvie Egbert with her talented pupils, presented an Afternoon of Concertos. Movements from concertos by Mozart, Grieg, Tschaikowsky, Beethoven, Mendelssohn and César Franck were represented. Mrs. Egbert at the second piano assisted these youthful artists: Doris Houston, Audrey Wilkinson, Dulcie Bishop, Dorothy Maybee, Evelyn Olivier and Jean Gilbert. Mrs. A. I. Shumiatcher prefaced the program with a brief discussion on the concertos. F. D. F.

COLUMBUS, O.—Visiting violinists in particular have been carrying off the leonine honors here during the past thirty days. Foremost among them was Fritz Kreisler, the first artist in the Civic Concert series to pack our spacious Memorial Hall. On this occasion he was in excellent form.

Russell Tower, a violinist from Newark, O., and one of the faithfully commuting members of the Columbus Symphony Orchestra, was soloist with that almost ten year old organization in Lalo's Symphonie Espagnole. His performance was a credit to him and his teacher, Jean Ten Have. The orchestra accompanied adequately under the stick of its director, Earl Hopkins. Helen Hurst Holscher, mezzo-contralto, was another local artist who distinguished herself at this concert.

Next came a prodigious Columbus youth of twelve, Sirak Samuel Boghossian, now studying in Boston. The little violinist played a man-size program by memory. He astonished the public with his accomplishments and gave evidences of a strong, natural violin gift, presaging much for the future.

Active members of the Women's Music Club recently entertained the large membership with an evening of ensemble music. The unusual program included a six-piano group, a chorus of women's voices directed by Charlotte Gaines, an organ duet and a string ensemble with Mabel Hopkins at the helm. It was a most enjoyable performance in every respect. H. G. D.

MONTREAL, CAN.—Mary Hartley Wells, soprano, was heard recently in recital at Tudor Hall. In a program listing old and modern songs, the artist displayed a good voice of soft quality kept well under control. Mrs. Carl Bresee accompanied at the piano.

The Trio Lyrique (Anna Malenfant, contralto, Ludovic Huot, tenor, Lionel Daunais, baritone, and Allan McIver, accompanist) gave a delightful and informal concert at His Majesty's Theatre. French and English songs were brought forth with perfect understanding and a pleasant humor which made the evening enjoyable.

Carl Goldner, young and talented pianist, had a large and friendly audience for his first recital since returning from extensive studies with Alexander Cherniavsky and Josef Lhevinne. Works by Bach, Schumann, Beethoven, Liszt, Chopin and Debussy, were performed with clarity, assurance, individuality and a brilliant technic. An excess use of the forte pedal is a fault which in time probably will be remedied.

Elie Robert Schmitz, eminent French pianist, was soloist with the Montreal Orchestra (directed by Douglas Clarke) in its last concert of the season. E. C. N. L.

SEATTLE, WASH.—To the local chapter of Pro Musica, belongs the credit for having introduced the Roth Quartet to Seattle. On their first appearance, exclusively before Pro Musica members, they featured, of course, only modern composers—Roussel, Lajtha and Dohnányi. The second concert, more traditional in character began with Haydn, followed in turn by Debussy and Brahms. The quartet leave the impression that they are equally sympathetic to and appreciative of the merits of each composer they play.

Florence Austral and John Amadio were again Seattle visitors, March 16, being sponsored by the Ladies Musical Club in an enjoyable recital which aroused intense enthusiasm.

Under the baton of Francis J. Armstrong, members of the Seattle Symphony Orchestra have recently presented two concerts at Meany Hall. The programs were of a popular nature, delightfully performed, and attractive to the large audiences which assembled. Peter Meremblum, violinist of the Cornish School, was soloist on March 11, playing Zigeunerwisen (Sarasate). Silvio Risegari, pianist, performed the Hungarian Fantasie (Liszt) on April 1. Others who have participated in the concerts include the Norwegian and Svea Male choruses; August Werner, baritone; Mildred Eyman, soprano; Dean Mundy, contralto; James Harvey, tenor; Alexander Campbell, baritone.

Randolph Hokanson, gifted young pianist from the Paul Pierre McNeely studios, gave a remarkable recital, March 19, before a gathering which entirely filled the Spanish Ballroom of the Olympic Hotel. This young man plays with unusual assurance and virility and completely won his auditors.

The University of Washington music department presented Ruth Krieger, cellist, pupil of Iris Canfield, and Kathleen Lawlor, soprano, student of August Werner, in an interesting program, March 30. Both young artists give promise of going far in their respective fields.

Margaret McAvoy, pianist, was heard in recital at the Edmond Meany Hotel, March 8, interpreting an excellently balanced program.

One of the recent attractive events at the Cornish School was the annual all-boys program. Pianists, violinists and vocalists of all sizes and ages combined to make this a unique affair, and all displayed excellent musicianship. Another interesting occasion at the Cornish School was the recital given by students of Ella Helm Boardman, John Hopper and Eleanor Nordhoff Beck.

J. H.

TORONTO, CAN.—The Toronto Symphony Orchestra, under the direction of Dr. Ernest Mac Millan, gave the last concert in the season's series to a packed house at Massey Hall on March 21. The orchestra was assisted by the Conservatory Choir of 200 voices, also led by Dr. Mac Millan, and by Ernest Seitz, Toronto pianist. So great was the enthusiasm that an extra concert of modern music, with the same assisting artists, was given on April 4.

On March 23 Edward Johnson, Canadian tenor of the Metropolitan Opera Company, sang a successful and delightful recital in Eaton Auditorium, which stimulated rapturous enthusiasm from a very large audience. Johnson was in magnificent voice and he was compelled to add numerous encores to a brilliant program.

On April 6 Alberto Salvi, harpist, with the Madrigal Singers from Peterborough, under the direction of Dorothy Allen Park, presented a concert in Massey Hall, under the management of I. E. Suckling.

The last concert in the subscription series of the Hart House String Quartet was offered at Hart House Theatre on April 8, thus closing a most interesting and much appreciated course.

Albert Guerrero, pianist and Harold Sumberg, violinist, played a sonata recital at the Toronto Conservatory Concert Hall on April 1.

Handel's Messiah was given as usual on Good Friday by several combined choirs, under the direction of M. M. Stevenson, in Eaton Auditorium. A. J. C.

WHITE PLAINS, N. Y.—The event of the spring music season here was the appearance of Paderewski in recital on March 24. An all-Chopin program was given, Paderewski playing the first half on a practically darkened stage. The audience, eager for encores, was granted several.

The Westchester Philharmonic Orchestra (Jaffrey Harris, conductor) gave its last concert of the season on March 19, when Gregor Piatigorsky, cellist, was the soloist. Piatigorsky was enthusiastically applauded following his excellent performance of the Dvorák concerto in B minor.

The chamber music series in the County Center Little Theatre continued with the Aeolian String Quartet on March 12, a dance recital on March 15 (presenting Jane Dudley, Leo Gannon, Margaret Langdon and Priscilla Hammil), and Manuel and Sara Compinsky in a sonata recital for piano and violin on March 26.

The Westchester Chamber Music Society held a meeting on March 19 which was most stimulating and interesting. Percy Grainger, who was in charge, gave a talk entitled Single Wretchedness or Group Bliss in Music.

A faculty concert of the Westchester Conservatory of Music was given in the Contemporary Club Auditorium on March 31. A much appreciated program was given by Joseph Achron, violinist, with Michael Sheyne, pianist, Fraser Gange, baritone and Nicolai Mednikoff, pianist; Lillian Fuchs, Paul Siebeneichen and Fred Van Amburgh in a concerto for violin, flute and clarinet.

E. H.

Compositions of Russian Composers

Songs

GLIERE
AWAKE ..... (High)

GRETCHANINOFF
THE SONG OF THE FAIRY ..... (Medium)
THE SNOWDROP ..... (Medium)

PROKOFIEFF
THOUGHTS OF THE SUNLIGHT ..... (Medium)

RACHMANINOFF
A DREAM ..... (High)
MIDSUMMER NIGHT ..... (High)

STRAWINSKY
THREE JAPANESE POEMS ..... (High)

Piano Solos

CATOIRE
PRELUDE in E Minor

MEDTNER
FAIRY TALE in Eb—Op. 26, No. 2
FAIRY TALE in E Minor—Op. 34, No. 2

PROKOFIEFF
GAVOTTE from Symphonie Classique
MARCHE from Love of Three Oranges

RACHMANINOFF
ETUDES TABLEAUX—Op. 33 and Op. 39

STRAWINSKY
PETROUCHKA SUITE

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McCormack Sings Request Program for Chicago Throng

Horowitz Soloist with Local Symphony Orchestra—Hanna Butler and Joseffer String Quartet in Joint Appearance

CHICAGO.—Inimitable John McCormack returned to Chicago, April 9, for a request program at popular prices at Orchestra Hall, and once more gave a large attendance much in which to rejoice. All McCormack programs might be called "request" programs, for no one knows better than this Irish tenor what audiences want to hear, and his numbers are always arranged with an eye to pleasing people of widely diversified tastes. His singing of the old German love song, Minnelied, the Bach choral, Christ lag in todesbanden, Foote's Memnon, Bunten's Good Night, Dear, Merikanto's A Fairy Story by the Fire and Rachmaninoff's To the Children, transported his listeners. As ever, McCormack's Irish folk song group delighted everyone and brought the unstinted approval of all. This included Schneider's arrangement of Moore's Oft in the Stilly Night and The Minstrel Boy, and Hughes' arrangement of The Fanaid Grove, besides innumerable encores. The last bracket comprised ballads by Del Riego, Torrence, Nevin and Brahe, after which many songs had to be added.

Besides supplying artistic accompaniments, Edwin Schneider set forth several compositions for piano by Granados, Palmgren, Schneider and Arnold, in a manner which showed him a pianist of ability.

SIGMA ALPHA PHI PRESENTS YOUNG ARTISTS

Zeisler Hall at the Chicago Woman's Club was not large enough to harbor all the friends of Beta chapter of Sigma Alpha Phi musical sorority, on April 9, for the recital sponsoring Bertha Waldman, mezzo-soprano, and Celia Steinpress, pianist. It was for the benefit of the scholarship fund.

Miss Waldman, a professional student of Olga Sacerdote, and a member of Edoardo Sacerdote's opera school, is the possessor of a beautiful voice which she uses with consummate artistry. She phrased well, and won the complete approval of the listeners. Following in the footsteps of several eminent operatic singers, however, she sang Les filles de Cadix as though it were written in two-four time instead of three-four. It is a bolero and not a galop.

Miss Steinpress is a fine pianist, judging from the manner in which she played Rachmaninoff's G sharp minor prelude, Prokofieff's Marche, op. 12, and Liszt's Hungarian Rhapsodie.

HANNA BUTLER AND JOSEFFER STRING QUARTET

For the sixth and final concert of the Joseffer String Quartet, at the Cordon Club, on April 9, Hanna Butler, soprano, was the soloist. The club room was filled to capacity and many had to stand. This indicates the drawing power of Mrs. Butler, as the Joseffer Quartet had not sold out on previous occasions. Beautifully gowned, the popular singer delivered with artistry, numbers by Brahms, Schubert and Flegier, and introduced Land of Nod, a novelty by Anna Thelma Joseffer, first violinist of the quartet. The composition is well written and met with considerable success. Mrs. Butler was in glorious voice and delighted her many admirers.

The Joseffer String Quartet, who have been admired in the past, strengthened their hold on the public by their performance of the Beethoven quartet in A and the one in F by Dvorák.

GEORGIA KOBER PLAYS FOR HUNGARIAN CLUB

Georgia Kober, pianist, gave a recital before the Hungarian Club of Chicago, on April 9, presenting a group by Debussy and one by Dohnányi. Many encores were requested and graciously granted. Miss Kober is one of the leading pianists of Chicago and she lived up to the enviable position she has created for herself in the mid-West metropolis.

PETRI IN BENEFIT RECITAL

Egon Petri, pianist, gave a Chopin recital at the Drake Hotel ballroom, on April 9, for the benefit of the memorial fund of that composer, arranged by the Polish Arts Club of Chicago. No tickets were received at this office.

TUESDAY SYMPHONY PROGRAM

Vladimir Horowitz was the soloist at the last Tuesday afternoon concert of the Chicago Symphony Orchestra, on April 11. Playing the Rachmaninoff concerto No. 3 in B minor, this young wizard of the keyboard created a furore with an audience made up largely of women, many of whom became quite hysterical, shouting bravos and feting their favorite.

In the first part of the program the orchestra offered Beethoven's Leonore overture and the Eroica Symphony in E flat major. Now that the season is fast coming to a close, we believe it permissible to point out a few of our orchestra's shortcomings. The brasses, though mellow, have on more than one occasion committed sins, the most flagrant being unsteadiness of tone. The string department has done well, although at times the members seemed to lack interest and marred the performance. Homogeneously fine has been the work of the woodwinds and each man should be individually congratulated. Throughout the season Dr. Frederick Stock and his able right-hand man, Eric DeLamarter, have given of their best, surpassing any of their previous work. Both have understood that by excellent performances they would eventually bring back to Orchestra Hall the crowd that at one time attended symphony concerts. They have succeeded in a measure, for as the season has progressed more people have been noticed in the hall.

MU PHI EPSILON CONCERT

For its April 9 appearance at the Art Institute, the Mu Iota chapter of Mu Phi Epsilon presented Elwood Kraft, pianist, Virginia Holland, soprano, Nesta Smith, violinist and Paul Mallory, tenor. The well arranged program was offered in a manner which pleased the large audience.

DR. STOCK IS WOMAN'S SYMPHONY LUNCHEON GUEST

Dr. Frederick Stock was guest of honor and principal speaker at the luncheon given on April 8 by the Chicago Woman's Club, in honor of the Woman's Symphony Orchestra and its conductor, Ebba Sundstrom. Dr. Stock spoke on music at the Century of Progress as well as on the aims of the Chicago Friends of Music.

A musical program was furnished by Isabel Zehr, contralto, and a string ensemble, with harp, from the Woman's Symphony Orchestra under the direction of Miss Sundstrom.

CUKOR'S UNITED ARTISTS ASSOCIATION

Charles C. Cukor's Producing Bureau announces that the United Artists Association has been formed under the leadership of Mr. Cukor for operatic and ballet performances. Singers interested in joining for small parts and chorus, are advised to send written applications to Mr. Cukor's office, with information as to type of voice and experience. Special auditions will be arranged for all applicants.

HOROWITZ THRILLS AGAIN

Vladimir Horowitz's brilliant account of the Beethoven Emperor Concerto at the Chicago Symphony Orchestra's concert surpassed his superb performance of the Rachmaninoff B minor work at the previous concert. It had nobility, dignity, breadth and perfection of detail, together with an uncanny feeling for the spiritual content of the work.

The orchestra's part in the concerto was no less magnificent. The musicians outdid themselves in the purely orchestral numbers as well. Gliere's stupendous Ilia Mourometz symphony and Baba Yaga were given readings that left nothing to be desired.

AMERICAN CONSERVATORY NOTES

American Conservatory students who are among the winners in the Illinois State Contest for young American artists sponsored by the National Federation of Music Clubs, are Evelyn Ham, contralto, pupil of Karleton Hackett; Burton Lawrence, organist, student of Frank Van Dusen; Mary Jones, violinist, pupil of Mischa Mischakoff. Wilber Held, organist, student of Mr. Van Dusen, was awarded first place in the contest for student musicians. These young artists will enter the district contest to be held early in May.

Voice pupils of Elaine De Sellem and piano students of Tomford Harris were heard on April 15 at Kimball Hall.

Ralph Niehaus, tenor, pupil of Theodore Harrison, was engaged to appear as soloist in the following Lenten services: Christ to Calvary, Grace Episcopal Church; Augustana College Concert; Swedish Lutheran Church; Seven Last Words, Ravenswood Congregational Church; Crucifixion, St. Christopher Church, Oak Park, Ill.

Lucille Elling, student of Alice Burrow, was heard in a dramatic sketch over WMAQ in March. Genevieve Fredericks, soprano, another Burrow pupil, is appearing in fifteen minute recitals over WELL, Battle Creek, Mich.

Marston Pearson, student of Mr. Harrison, sang the baritone role in the Seven Last Words at North Park College, Chicago, on Good Friday.

Helen Leach, pupil of Lela Hanmer, won first place in the suburban district high school contest in piano and accompanying and played in the State contest on April 20 at Urbana, Ill.

Three songs for contralto and small orchestra, written by Ruth Crawford, for many years a student in theory of the late Adolf Weidig, have been selected as the American compositions to be heard during the festival of the International Society for Contemporary Music that will be held in Amsterdam, Holland, in June.

Jose Rosado, tenor, pupil of Mr. Harrison, sang a group of songs for the Professional and Business Woman's Club of Evanston, on April 10.

Cornelia Nettinga, soprano, for many years under the tutelage of Mr. Hackett, was awarded first place in the woman's concert voice division in the Kentucky State contest for young American artists sponsored by the National Federation of Music Clubs.

Marvin Ziporyn, young violinist of Walter Aschenbrenner's studio, appeared as soloist at the annual luncheon of the Chicago Woman's Ideal Club, Drake Hotel, April 6, with Fern Weaver of the piano department accompanying.

Vera Gillette and Vincent Micari, played a two piano recital at Mt. S. Clair College, Clinton, Ia., April 14.

Mortimer Scheff appeared in a piano recital for the Austin Woman's Club, Oak Park, Ill., last month.

Adele Broz, student of Rudolph Reuter, was the piano soloist on the recent Anton Cermak memorial program given by the Bohemian Charitable Association in the Marine Dining Room of the Edgewater Beach Hotel.

Florence Attison, of the Esther Hawkins studio, won first place in the piano contest held in the Maine Township High School, March 20.

Juanita Park Masters presented her piano students in recital, March 29. Voice pupils of Hulda Blanke assisted.

RENÉ DEVRIES.

Philadelphia Choirs Give Dvorák's Stabat Mater

PHILADELPHIA.—The choirs of the Second Presbyterian and St. James Protestant Episcopal churches joined on April 6 to give a performance of Dvorák's Stabat Mater at the former edifice. Ernest White, organist and choirmaster of St. James', was at the console, and members of the Curtis Institute Symphony Orchestra furnished orchestral accompaniment. Alexander McCurdy, Jr., organist and choirmaster of the Second Presbyterian Church, was the conductor. The list of soloists held Olive Marshall, soprano, Ruth Gordon, contralto, George Lapham, tenor and Ammon Berkheiser, bass. N.

Leon Sametini's Summer Master Classes at Chicago Musical College

CHICAGO.—Leon Sametini, vice-president of the Chicago Musical College, and a violin teacher there for eighteen years, will hold classes throughout the summer master school's three sessions, beginning May 16. As a teacher of violinists Mr. Sametini num-

LEON SAMETINI

bers among his pupils many young violinists prominent on the concert stage, with leading orchestras, ensemble organizations, and as teachers.

For his repertoire-interpretation-teachers' class at the college, Mr. Sametini has selected a collection of pieces from the best music for the violin, in addition to the repertoire already prepared by students. He will devote time to both new and old music, and pupils are to be instructed in the fundamentals of form in the various schools of composition. This work is in addition to the elements of phrasing, bowing and analytical appreciation of the various schools of violin playing. Duets, trios, and other forms of ensemble music will be studied according to the abilities of the various students. Besides private instruction, Mr. Sametini is to have string and piano ensemble classes, in which members are to be instructed in chamber music playing as well as coached in the performance of works originally written for various string, and string and piano combinations.

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Boston Symphony Orchestra May Increase Number of 1933-4 Concerts in Baltimore

Shura Cherkassky Plays with Local Aggregation

BALTIMORE, MD.—Although the Philharmonic Symphony Society of New York has decided not to appear in this city next season for the annual series which has been one of the features of Baltimore's musical year for some time, plans are afoot which may result in the city's orchestral fare being larger and more varied than heretofore. Announcement has just been made that there is a strong possibility that the Boston Symphony Orchestra will give a series of three concerts instead of the one appearance which has been the custom for some years. For many seasons before the World War, this orchestra's programs in our city were outstanding, but a more or less childish argument, between Maryland's then Governor Warfield and the Boston conductor at that time, Karl Muck, about playing the National anthem at one of the concerts, resulted in the Bostonians' absence for a number of seasons.

GUSTAV STRUBE AS GUEST LEADER

The Baltimore Symphony Orchestra, under the direction of George Siemonn, brought its eighteenth season to a close with a concert that had Shura Cherkassky, pianist and Helen Ardelle, soprano, as soloists, and Gustav Strube, former director of the organization, as guest conductor for two short numbers he recently composed. Cherkassky, who was "discovered" here by the late Harold Randolph, at that time director of the Peabody Institute, showed himself as a matured artist and greatly improved since his last Baltimore appearance.

PEABODY STRING QUARTET'S DÉBUT APPLAUDED

A performance of Brahms' trio in E flat major, as originally scored for horn, violin and piano, gave a touch of novelty to the first recital of the Peabody String Quartet. Beethoven's quartet in G major, and the Austrian Hymn variations from Haydn's Kaiser Quartet were the other works played. The members of the quartet are Frank Gittelson, first violin, who is also concert master of the National Symphony Orchestra; Michael Weiner, second violin; George Wargo, viola; Bart Wirtz, cello. Theodore Seder, horn and Alexander Sklarevski, piano, played the Brahms number with Mr. Gittelson.

BORNSCHEIN COMPOSITIONS FEATURED

The Willow Plate, the latest work of Franz C. Bornschein, eminent local composer and violinist, is a light opera of more than good quality, as evidenced by its initial performance by the Baltimore Civic Opera Company under the direction of Eugene Martinet. An excellent cast of local singers interpreted the work. Another Bornschein composition, The Seasons, a choral ballet written to Schubert's music, was a feature of a recent recital by the Baltimore Music Club.

Although the size of the audience which attended the recent recital by Paderewski was not as large as in previous seasons, the eminent pianist was in especially good form and did not take so many liberties with his numbers as in previous years.

CONTEST WINNERS

The winners of the annual State contest for young artists and student musicians, sponsored by the Maryland Federation of Music Clubs, are Letitia Shenk, of Hagerstown, Douglass Biddison and Mary Lida Brown, of Baltimore. The winners will compete in the district contest to be held in Washington, D. C., during May. Those selected there will have an opportunity to sing for the National award to be made in Minneapolis, Minn., May 21. Five Maryland singers have won National prizes in previous years. In the instrumental competition, there was only one entry in each class, the winners being announced as Richard Goodman and Dorothea Freitag, pianists, Harry Shub, violinist and Albert Ruppel, organist.

OTHER MUSIC

The closing event in the series under the auspices of the Bach Club was a recital by the Budapest String Quartet, which proved itself one of the most enjoyable and artistic of the year. The entire program was devoted to works by Beethoven.

The Charlotte Lund Opera Company, assisted by the Aleta Dore Ballet, presented an abbreviated performance of Hänsel and Gretel. E. D.

N. De Rubertis Honored in Kansas City

Gertrude Evans Visits Sigma Alpha Iota Chapter—Numerous Recitals

KANSAS CITY, MO.—The musical organizations of Kansas City and Ararat Temple paid homage to N. De Rubertis, April 3, in a concert featurng the composer's creations. Mrs. Raymond Havens, contralto, in excellent voice, interpreted Il Canto del dolore, Primavera and The Song of Love, artistically. The Kansas City Orchestral Training School Orchestra (under the direction of Mr. De Rubertis) delivered every number with precision and finesse. The festive occasion drew a large audience. There were no trite moments from the opening overture, Neopolis, a sparkling, spirited piece, to the arresting symphonic poem, The Days (in four movements), inspired by Minna K. Powell's poem. In compactness and classical form, Prelude and Minuet is good, and The Nile and Egyptian Dance are colorful and atmospheric. The later De Rubertis creations are notable in originality, melodies, arresting combinations of instruments, and employment of material. The chorale in the finale of The Days was delivered effectively by the Ehrnmann Singers.

LOCAL ARTISTS

Leopold Shopmaker, violinist and Phil H. Warner, accompanist, combined efforts April 4, in one of the most interesting local recitals of the season. A satisfying interpretation of the Kreutzer Sonata (Beethoven) was followed by refined, fitting delineations of items by Bloch, de Falla-Kreisler, Cyril Scott-Kreisler and Wieniawski. A group of musicians from Kansas City-Horner Conservatory gave fine orchestral support to Mr. Shopmaker's fluent projection of the concerto in E minor (Mendelssohn). A capacity audience attended. Technical surety and artistic conceptions lift Mr. Shopmaker's playing to a high plane. Mr. Warner, in firm command of his instrument, was *en rapport* throughout.

Edna Ver Haar Deacon, contralto and Stanley Deacon, baritone, with Powell Weaver, accompanist, gave their annual recital for the benefit of the Boys' Hotel on April 5. The artists offered with admirable vocal freedom and clear diction songs by Gilberte, Massenet, Nevin and Powell Weaver, for a good-sized gathering.

The Madrigalians, from Kansas State Teachers' College of Emporia, shared programs with Kansas City musicians on April 2 and 3. The *à cappella* singing of these nine young vocalists (trained by Frank A. Beach) is distinctive in uniformity of tone, æsthetic expression, use of dynamics and continuity. Madrigal (Sarti), Minka Cossack Love Song and The Holly and The Ivy (Demuth) were favorites among attractive items programmed. On the first occasion Richard Canterbury composer-pianist, gave artistic readings of Schumann, Beethoven and Chopin pieces; Mrs. George Cowden sang brilliantly the Ave Maria from Cross of Fire (Bruch); and Powell Weaver, composer-organist, projected skillfully the Italian Rhapsody (Yon). At the second concert Mrs. Niles Gilmour gave a scholarly reading of the Allegro Moderato (Grieg sonata), with Gladys Gwynne Combs ably assisting at the organ. Ella Van Huff, contralto, contributed expressive interpretations of Mendelssohn and Akers songs, with Mrs. Frederic Shaw a sympathetic accompanist. Paul C. Larey and Mrs. Fred Bishop played organ solos commendably.

SIGMA ALPHA IOTA PROGRAM

Gertrude Evans of Ithaca, N. Y., president of Sigma Alpha Iota, was honor guest of Tau chapter on March 27, in a formal musicale at the residence of Mrs. L. L. Marcell. The miscellaneous program revealed an array of talent. Catherine Wellemeyer, cellist, interpreted Jewish Meditation (Bloch) and Spanish Dance (Granados) with artistry. Mrs. Gerald Cross, pianist, gave clear readings of Palmgren and Albeniz items. Dorothy Jean Davis, violinist, projected Kreisler and Granados pieces arrestingly. At The Well (Hageman) and At Parting (Hadley) were well chosen vehicles for Mrs. Ted O'Sullivan's rich soprano voice, and the Flower Duet (Madam Butterfly) was effectively portrayed by Margaret Johnson Blaine and Mrs. Werton D. Moore (president of Tau). The S. A. I. Ensemble was particularly successful in Moon Marketing (Powell Weaver) and Sakuri Blossom (Gertrude Ross), with Mrs. George Bryan, soloist, Gladys Armfield (flute obbligato) and Gladys Gwynne Combs, director and accompanist. Helen Enright contributed vocal solos, and the accompanists were Gladys Schnorf, Margery Ounsworth, Gladys Gwynne Combs and Mrs. Russell Webber.

MU PHI EPSILON MUSICALE

Mu Phi Epsilon's morning musicale March 24, at Hotel President, presented Mary Watson, talented young composer-pianist, whose new Sonata quasi Fantasia made a favorable impression. Although brief, the composition is arresting in melodious themes and consistent treatment. Mrs. Joseph Easley, pianist, Gladys McCoy Taylor, contralto and Sol Bobrov, violinist (Mu Phi scholarship winner) were the other participants. Atmosphere and discriminating taste marked Mrs. Easley's readings of Lotus Land (Cyril Scott), Barcarolle (Griffes) and the D major Rondo of Mozart. Mrs. Taylor's rich, resonant voice pleased in A Russian Lament (Del Riego) and Mountains (Rasbach). Mr. Bobrov gave nicely balanced readings of Baal Shem (Bloch) and Moto Perpetuo (Novacek), with Margaret Dietrich, pianist, sharing honors in the latter. Gayle Giles was the competent accompanist for Mrs. Taylor.

C. C. B.

Mrs. Martin Sponsors Music Events in Pittsburgh

PITTSBURGH, PA.—The Twentieth Century Club recently presented an opera program, The Passing of the Red Man, arranged by Mrs. James Stephen Martin and Gertrude Martin Rohrer. The music was drawn from traditional Indian melodies and the works of Cadman, DeLeoni, Busch, Herbert, Troyer and others. This concert will be repeated at the Mosque at an early date.

On March 24, the Pittsburgh Madrigal Singers, of which Mrs. Martin is director, gave their second annual concert at Carnegie Music Hall. This is a choral ensemble of twenty-two solo singers who specialize in music of the early masters sung *à cappella*. The fiftieth anniversary of Wagner's death was observed by the inclusion of several of his works on the program. F.

1933-34 Town Hall Endowment Series

The Town Hall Endowment Series, a yearly feature at Town Hall, New York, announces for 1933-34 concerts by Lawrence Tibbett (November 8), Angna Enters (December 6), The Vienna Saengerknaben (December 20), Walter Gieseking (January 17), Sigrid Onegin (January 31), Yehudi Menuhin (February 14), Tito Schipa (March 14), Maria Jeritza and Felix Salmond (March 28). The forthcoming series comprises eight events instead of the usual five or six. Prices for the course have been lowered, and still further economy is available by subscription in advance. This endowment fund is for extensions to both the physical structure and the scope of Town Hall's work as a civic centre.

WIDELY HEARD VOCALIST

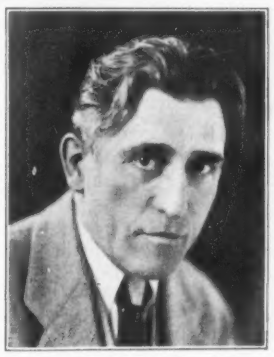
ASTRID FJELDE,
concert and radio artist, for the last two years has had vocal technical guidance under Frank Bibb.

Hess to Return Next January

Myra Hess leaves for England the last of April, to return for another concert tour in the United States and Canada in January, 1934. Miss Hess will play in the East, Middle West and South, with final engagements in California and other Pacific Coast states. Her New York appearances include a pair of concerts with the New York Philharmonic Orchestra.

Margaret Roberts in Active Month

Margaret Roberts, soprano, was guest soloist on April 9 with the E.A.B. Symphony Orchestra (Sebastian Rosano, conductor) at the Flatbush Congregational Church, Brooklyn, N. Y. On Easter evening (April 16) Miss Roberts fulfilled a return engagement with the same organization at St. Anselm's Auditorium, New York. April 11, she sang over WNYC for the Y.M.C.A., offering modern English songs. On April 21, Miss Roberts appeared before the guests of Mrs. S. M. Campbell of New York in a group of Southern songs of the Civil War period.



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New York April 22, 1933 No. 2767

Easter Sunday brought joyous music made mostly by unjoyous singers and players.

—o—

Schubert is not the only composer who wrote an Unfinished Symphony. Look at some of the works of the modernists.

—o—

Next Sunday marks the end of the present season of New York Philharmonic Orchestra concerts and of Toscanini's conducting. To leader and players, the metropolis can conscientiously extend sincerely deep thanks for a winter of symphonic delights magnificently interpreted and grandly performed.

—o—

Another modernistic bubble has burst. Schönberg's Pierrot Lunaire, heard in New York last Sunday, sounded naive, harmless and old-fashioned! The Left Wing is saddened and sobbing out its woes at the Weeping Wall of Despair. What will they do without their sinister Schönberg to lead them and spread musical fear throughout the world?

—o—

The Fortunate Minority

The "aristocracy of art" is a subject that has been debated with considerable zest for years without number. Usually the person who puts forward a claim for a somewhat cloistered conception of excellence, taste and the like in an appreciation of music, is one of those benighted individuals who has never had to emerge from his sanctuary and battle with a rude everyday world. Or else he may be a somewhat surfeited music critic who has reached the age when his liver causes him to ponder wearily on Whether It Is All Worth While . . . These claim that it is only the leisurely and superior occiput which can grasp the matter whole.

On the other hand, the devotee of "music appreciation," as that all-inclusive Cook's Tour of Melody Land is administered today in countless schools, clubs and radio programs, evidently has a belief that (after all) human minds do not differ so greatly and that, given equal opportunity, the significance of music will make itself felt to virtually all people, according to their lights.

About equally good cases can be made out for the two points of view, so far as creative composition is concerned. While it is true that the loftiest and most satisfying musical works of all times have come from great individuals, who in the nature of things represent a chosen minority, there is (among the lesser but wholly delightful musical creations in every period) an equal number representing the folk and the privileged few. Thus, one can point to the art of the madrigal as an example inspired by court influence, whereas equally valid art (if not so great a degree of artifice) is found in such folk lilts as Summer Is I-cumen in and the so-called Londonderry air.

An example of the "aristocratic" point of view is found in a recent music column by H. T. Parker in the Boston Evening Transcript. Something of the Back Bay odor of Brahmanism adheres to Mr. Parker's plaint about the scarcity of superior intellects capable of appreciating the treasures poured forth at Symphony Hall. He says in part:

Symphonic music can never be popularized amongst us Americans because in no America that we know, or are likely to know, is it within the understanding and the interest of the rank and file. A few examples and a few individuals aside, it gives them no pleasure, not because they are unaccustomed to it, but because they are alien from it. The whole cast of their minds, the whole course of their lives, are at odds with the standards by which it must be chosen and performed. Symphonic music intrinsically and in performance, must remain the pleasure and preoccupation of the few—perhaps no more than ten thousand in any populous city. (In such a cosmopolis as New York the number is set no higher.) . . .

Why not blurt out the truth now and again? The America in which we shall all be reduced to a common denominator of the lower pleasures is a delusion of the base.

The concluding sentiments are ones in which any lover of humanity in the mass (their numbers are, unfortunately, rather small) will hardly concur. It smacks of the ancient Athenian citizen's attitude toward the slaves who did his chores while he maintained a serene communion with the drama, the altar and the voting urn. It is, we are afraid, a little antedated in these stirring days, when (with need coming just a little closer to all of us and plucking many by the sleeve) one is apt to find that one's "common denominator" is not so very different from that of his recently affluent neighbor.

The tide of the times is pounding mercilessly at once-cherished ivory towers. It may not be rash to prophesy that before long all those musical institutions upon which we depend for our spiritual and æsthetic sustenance, will have been reorganized by pure force of circumstance, in such a way that support will come from the great majority of people instead of a chosen few. Our concert-giving system has already been revised to make room for the many small subscribers; our operatic and orchestral institutions must speedily do so.

In the days not so far distant, when this will have been accomplished, there will be less talk about an "aristocracy" of the intellect and the listening ear. After all, even Mr. Parker and the other gentlemen of the press acquired their musical erudition by somewhat slow and painful processes.

Just as it is obviously the determination of an aroused humanity to secure a fairer distribution (by taxation or otherwise) of material gains, so it is not difficult to foresee a day in which the fruits of the spirit will be shared more equably by all. This, we believe, will be a good and desirable thing, and not, as the eminent Bostonian musical authority strangely characterizes it, "a delusion of the base."

—o—

The Yankee Taint

If revolutions are to be judged by the music they produce, the present crop of revolutions cuts rather a sad figure beside those of an earlier day. Neither the Communists in Russia nor the Fascists in Italy have turned out a Marseillaise. Both the Internationale and Giovinezza may fire the zealots, but to an outsider they are hopelessly banal.

But what of Germany and its Nazi revolutions? The sentimental musical doggerel Europe gets on the wireless whenever thousands of Nazis are gathered together to hear the fulminations of their leaders is anything but inspiring. A whole crop of marching songs have made their appearance in Germany, and Hitler's favorite is said to be Jugend Marschiert, by Dr. Ernst Hanfstaengel, who is Hitler's liaison officer between the new government and the American press. Hanfstaengel is a scion of the famous Munich house of photogravure makers, to which we are indebted for many a fine portrait of the world's great composers. He is also, on his mother's side, a grandson of General Sedgwick, of Civil War fame, and he himself is a graduate of Harvard University. So America has a slight share in the make-up of Hitler's militant muse, which probably accounts for the syncopation in Jugend Marschiert and other products of the Hanfstaengel pen. And such is the psychology of the present rulers of Germany that they will deeply resent it if our chests do not swell with pride.

Whither the Orchestra?

New horizons in orchestral music are opened by the successful demonstration, in Philadelphia the other day, of a new system whereby a symphonic ensemble may be heard with remarkable fidelity and fullness of tone from an empty stage, by means of an intricate series of amplifying and broadcasting devices. This so-called "ceno-orchestra," which has been developed under the supervision of Leopold Stokowski, is perhaps a logical stage in the steady evolution of transmitted music. In that sense, it is only a step in what future generations may come to look upon as a slow and steady technological progress which it is the destiny of the twentieth century to develop. But to musicians it opens some highly problematic vistas.

If the elaborate circuits necessary to carry transmitted orchestral music from one hall to another are not yet practicable for long-distance use, it is not difficult to foresee the day when this will be a simple matter. How will it affect the permanent orchestras of the country? Will there be a necessity any longer to make tours from city to city? Or was the doom of these peregrinations, and also those of the itinerant drama and the opera, implicit in the radio from the days of its early infancy?

The vision which enthusiasts conjure up of vast companies of people enjoying the beauties of great parks equipped with music towers from which the strains of distant orchestras are heard, is indeed a glowing one. But what of the orchestral musician's future? Are his opportunities for employment to be further circumscribed?

—o—

The Nordic Fallacy Stalks Again

The ingenious (or perhaps one should say ingenuous) system by which the intellectual life of Germany is being "coördinated" by its new rulers has recently brought several new and startling developments. According to recent dispatches, a movement is under way for the establishment of a "national chamber for music" which will exercise control over the whole music world of that country.

If the intentions of the militant *Kampfbund für deutsche Kultur*, a Nazi organization which literally means "fighting union for German culture," have been rightly interpreted, the purpose of its most recent decrees is to bar from public performance all musicians who do not have a license from this central control group. Nor will any music critic be allowed to have space in any of the newspapers of the country unless he is "certificated." It is assumed that the last process will include as a prerequisite an unqualified support of the cultural policy of the new government.

It is unnecessary to point out that if only pure Aryan ancestry will qualify an artist for appearance in German music centres, the country will automatically be deprived of hearing many eminent musicians in every field of the art. Some of the most notable of those resident in the United States have already expressed, in no uncertain terms, their opinions of the cultural policies being pursued by the ruling party in Germany. It is obvious that many more will forego the opportunity of appearances in Berlin and other music capitals of the Reich before they will subscribe to the intolerant system of selection now contemplated. This will result in a further impoverishment of the already rather sparse Central European concert roster, so far as international celebrities are concerned. That will be Germany's loss—not that of the world at large.

As for the unfortunate colleagues of the press, their fate is indeed an unhappy one, since the barrier of language in most cases prevents their removal to an equally wide sphere of activity in another country. It may, however, be some consolation to the many eminent figures who are almost certain to be affected by this ukase to consider that they will be spared the necessity of writing laudatory essays on the efforts of the mediocrities whom the vigilant *Kampfbund* may certify purely on the merits of an irreproachably Teutonic lineage.

It seems that the Nordic supremacy obsession, one of the fallacious doctrines that played a large part in Germany's attitude during the World War, has not been so completely eradicated as most sensible persons hoped. But it is doubly sad to contemplate the spectacle of a people which has suffered greatly, and perhaps in some degree unjustly, wreaking a mistaken vengeance upon a few members of its own body politic, the defenseless one per cent., who, it must be remembered, have undergone equal misfortunes. It is profoundly tragic that the brunt of this senseless rage must be borne by music, the noblest art that has given expression to the German soul.

VARIATIONS

By Leonard Liebling

According to a late Nazi decree in Germany, no music critic is to be allowed to write public reviews there, unless his political beliefs favor the present nationalistic movement of the Fatherland. As the Nazi officials have already told their people which music and musicians they are to like, the job of a German music critic should be extremely simple in the future.

I imagine that his review of Walküre ought to read something like this:

"The performance at the Staatsoper last evening was given before a large audience tastefully garbed in brown full dress shirts and brown *décolleté* shirtwaists. The conductor was Fritz Schultz, who votes the Nazi ticket in full at all elections. His interpretation, of true Germanic intent and character, was refreshingly free from the Oriental warmth with which certain Jewish conductors had formerly imbued Wagner's music at our opera house, now happily purged of their presence.

"The revised libretto, with the changes of Dr. Goebbels, Minister of Propaganda, again registered its wholesome influence. Siegmund and Sieglinde, formerly brother and sister, and thereby suggesting the typical close family life of the Jews, are now merely friends. Hunding and Wotan wear Nazi helmets. The dish served at the evening meal prepared by Sieglinde in Act I, is ham, with Bavarian cabbage. The Spring Song, whose original title might recall a certain composition by the detested Mendelssohn, now is named *Der Deutsche Lenz*. Brünnhilde, to show her true Nordic severity, refuses to help Siegmund and Sieglinde, forces the latter to exercise birth control, and trips the hero with her spear, making it easier for Hunding to kill him. Fricka's entrance now is more in keeping with our new nationalism, for the goats that draw her carriage are made up with straight Christian noses. Apropos, an unscheduled incident occurred in the second act, when Siegmund, noticing that one of the boulders in the rocky scene had a profile suggesting a Jewish proboscis, drew his sword and hacked off the offending projection. Tremendous cheering and applause rewarded this fine gesture of patriotism, and the tenor had to bow his acknowledgments again and again, but, pointing to the severed member, indicated that he could not grant an encore.

"The new lines and action in the Farewell scene between Wotan and Brünnhilde are in the best vein of Nazi progressiveness, running as follows:

"Brünnhilde—'Thou lookest not like my *Vater*.'

"Wotan—'Like what lookest I then?'

"Brünnhilde (calls)—'Oi yoi to ho.'

"Wotan (growing pale)—'What do you mean?'

"Brünnhilde—'That beard—thou resemblest a Rabbi.'

"Wotan (with a cry of horror, removes his whiskers and pastes on a mustache resembling that of Hitler.)

"Brünnhilde—'Heil, Heil.' (Rushes to Wotan's arms.)

"At the end of the opera, when Wotan conjures the flames to surround the sleeping Brünnhilde, and places her shield over his daughter, it is seen to bear the Swastika emblem rampant, over the Kosher insignia, couchant, and a huge poster, reading: 'No Jewish Heroes Need Apply.' A hurricanic ovation greeted this touching finale.

"The cast last night consisted of Hans Schultz, Adolf Schmidt, Friedrich Schultz, Margarethe Schmidt, Wilhelmine Schultz, and Lieschen Schmidt.

"Mention should be made, too, of a contretemps just before the curtain went up for the last act. Angry shouts were heard in the rear of the house and a serious scuffle ensued, several Nazis surrounding and beating one of the ushers, whom a standee accused of surreptitiously munching Matzoths. Upon investigation it was found that the unfortunate man had merely been nibbling a large, circular Carlsbad wafer. The Nazis, not yet satisfied, asked him the name of his grandfather. 'Schmidt-Schulze,' answered the usher. Cheers resounded, apologies were made, and the triumphant usher was borne about on the shoulders of his repentant assailants."

* * *

From Flora Spiegelberg, 420 West End Avenue, New York:

I am very anxious to find a composer for my fairy tale, Princess Goldenhair and the Wonderful Flower. It has for years been a best seller, was recently broadcast by Columbia and found much favor. It has much more dramatic material than Cinderella or Hänsel and Gretel, is fantastic and spectacular, affording exceptional opportunities for tuneful music. For the first time it presents the little dwarfs, or Haensel Maennchen of Die Nordliche Saga.

I would be glad to show my book to any composer looking for a libretto.

* * *

My friend, the musical lawyer, says that for years he has been admiring the military skill of the opera chorus in Carmen, where to aid the escape of the heroine, a few girls from the cigarette factory hold at bay a goodly part of the garrison of Seville. "Also," continues the same attorney, "it is as well that Scarpia is killed in Tosca. Had his encounter with the lady turned out otherwise, he might have talked about her at his club."

* * *

Auer, Liszt, Marchesi, and Leschetizky were the world's most prolific producers of favorite pupils.

ROYAL ATTENTION FOR THE KING OF TENORS

G. A. writes: "Perhaps I am a lone nut or just ignorant, but I still like the music of Saint-Saëns. Can you tell me why we are not privileged to hear it any more in our concert halls? Does its crime lie in the fact that it is prevailingly melodious? Our orchestral conductors seem to be totally unaware of the existence of the fine symphonic works by Saint-Saëns. Even the catholic Toscanini revives the worst works by Tschaikowsky, and ignores the best by the great Frenchman."

Toscanini, as a matter of fact, did Saint-Saëns' C minor symphony (with piano and organ) at a Philharmonic concert a few years ago.

However, there is no good reason for the general neglect into which the orchestral and chamber music works of Saint-Saëns have fallen. Their performances practically ceased with the composer's death.

While not a writer of epical utterance, Saint-Saëns nevertheless was a musician of profound knowledge and impeccable taste. His sense of form spelled perfection. He never lacked original melodic material. In grace, clarity, and piquancy of orchestration, no one excelled him. He was equally at home in every department of composition. His literary erudition bordered on the amazing. Some of his essays on other composers are masterpieces of analysis and insight. An understanding admirer of Wagner, he never imitated that innovator in harmony or orchestration.

Saint-Saëns' every opus is as finely chiseled as a piece of Greek art whose symmetry has no flaw. He was a remarkable pianist, a master organist. Is such a phenomenal musician to be known to our present generation only by his Danse Macabre and the contralto aria in his opera Samson and Delilah?

I wonder whether in the year 2013 or so, some descendant of G. A. might write to the Musical Courier, asking why the operas of Wagner are not being heard any longer? Meanwhile, however, Vienna is busily producing him. Recent statistics from there show that since 1858, when the Austrian capital did its first Wagner, there have been 3,079 performances of his works at the Vienna Opera. Lohengrin has been given 601 times, Tannhäuser, 476, Meistersinger, 388, The Flying Dutchman, 368, Walküre, 277, Tristan and Isolde, 204, Siegfried, 195, Götterdämmerung, 179, Rhinegold, 176, Rienzi, 169, and Parsifal, 101.

* * *

When Enrico Caruso was on an American concert tour in the autumn of 1920, he received the following telegram from Giulio Gatti-Casazza, sent to Omaha, Neb.:

New York, October 11, 1920.

Will open season on Monday, November 15, with La Juive where you are able to resolve the problem of being the greatest of the Jews notwithstanding being a very good Christian. Amitiés,

(Signed) Gatti-Casazza.

* * *

The group photograph on this page (by courtesy of Bruno Zirato) shows Caruso in a luxurious moment, being attended in his Knickerbocker Hotel (New York) suite by a manicurist and barber. The smiling gentleman seated in the rear is the late Alfred Seligsberg, attorney for Caruso and the Metropolitan Opera House.

* * *

Moriz Rosenthal must be playing great guns these days, according to a review in the London Daily Telegraph of March 27. The critic writes, among other things: "Of all the great pianists at present before the public, only Mr. Rosenthal recalls the giants of the past, and it is their music which most effectively proclaims his rank . . . His playing has to be classed apart from his contemporaries . . . His Chopin performances were exhibitions of pianistic art surpassed only by the supreme qualities of his Liszt . . . His Olympic ease brings out musical . . . The command of tone is such that in the duet of the Don Juan Fantasia, the two melodies, of the Don and Zerlina, were kept as distinct and characteristic as if they had been actually sung by man and woman. This is but one of the issues utterly beyond reach of the average exponent of Liszt."

* * *

I regretted that I could not go to the lecture given at the New York Musicological Society on April 9, by Edwin J. Stringham. However, I sent my invitation to Igor Markevitch. The subject of the talk was: A Modern Space Time Nerve Grouping Theory of Hearing and Its Application to Standardized Pitch Discrimination Tests.

* * *

"Mme. Margarita Slaviansky and her Chorus," now touring the smaller American towns, are billed as follows: "Acclaimed by Eminent Critics of Over Fifty Nations the Greatest Musical Organization Beneath the Sun."

* * *

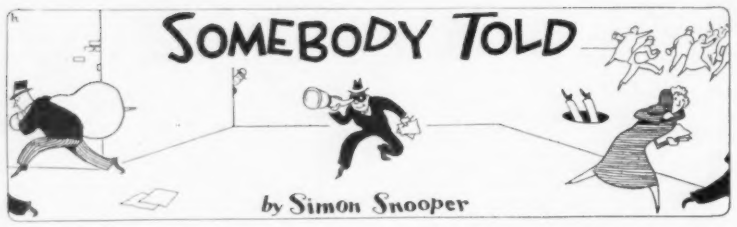
Some of the sponsors of the Hollywood (Calif.) Community Chorus are: Dr. N. Alford, D. C. (Colonics, Baths, Massage), N. A. Clum (Folding and Wheel Chairs Rented), Gates, Crane & Earl, Inc. (Funeral Directors), Gotham Delicatessen and Cafe, Mrs. Hathaway (Dressmaking and Alterations), Hollywood Academy of Beauty Culture, Loyes Perfect Fit Shoes (Repairing), Muller Bros. (Auto Supplies), Nisley's Beautiful Shoes (Art Hubrecht, Manager), Otto K. Olesen Illuminating Co., Ltd., Parisian Florist, and Stone's Pet Shop.

* * *

From Mrs. Marian MacDowell: "I am almost afraid to remember how many years it is since the Musical Courier gave such loyal support, first to Edward A. MacDowell, and then to myself and the MacDowell Association at Peterborough. I can never be too grateful . . . ."

* * *

Tilden Wells, of Monticello, Ark., reports: "I read every word of the Musical Courier eagerly each week . . . and since you seem to have an ear for the amusing, here's one for Variations, from the history of music class at our conservatory. A student was asked to tell something about the life of Bach, and replied: "Bach was twice married and was the father of twenty children. Both of his wives greatly appreciated their husband's talent."



Be glad, boys and girls. I'm getting ready for my vacation, to begin about May 6. It certainly looks as though another long rest was in order for me this summer. Not only has a friendly enemy of mine secured a shooting license from the bureau that issues such gentle trifles, but a shop window lured me into buying a trunk yesterday. Although I have nothing to put in that piece of luggage, perhaps it might be a good box to bury me in if the marksman pleasantly referred to above learns to shoot around corners.

I heard surreptitiously that this guy bought a new car and I expect to receive an invitation to go riding with him almost any day. What fun I shall have listening to the robins and breathing the breezes of spring.

* * *

That advertising Snooper of Jay-Thorpe whom I tried to flatten recently has amazing resiliency. The latest scream from his (?) maddened pen (April 13) refers to hats that this women's shop sells. "Your menfolk will like the brimmed hats, whether they be classic cloches of felt with gently curving brims of impudent sailors made of red, white and black *shoestrings* interlaced." The italics are mine, sweet men readers, merely as an indication of how you are to be head over heels with joy at the chance to beautify your bald and graying domes with the new millinery for men. I feel like intoning Tosti's Good Bye with a slight change of words in the second verse as follows:

"What are we coming to?
What are we coming to?
Kiss me straight on the brow and part."

* * *

And, by the way, the most bizarre hats in the world are worn by musicians. Just remember to take a look, sometime—especially at Paderewski and Toscanini.

* * *

Dick Bonelli, with his mechanically industrious mind (and perhaps a rude gesture from a good chauffeur to a road hog) has prepared a plan to grade automobile drivers as to experience and ability and issue licenses to them commensurate with their prowess so that they might drive fast, if competent, or slow, if incompetent, on ruled sections of speed highways. The Pierce-Arrow great guns are so excited about the idea that they have already had a bill prepared for Congressional attention. That's the nice thing about Dick; his mind is a busy one but it works logically.

* * *

Walter Golde says that he must be losing his sense of perception for he never sees a pretty woman on the street anymore. I told him not to be unhappy. The women are just as attractive but their clothes are hideous. When the styles change, he'll like them again.

* * *

My godfather in Paris tells me he overheard this conversation between two American ladies in evening dress at a piano recital in his naughty city.

First Lady (after Bach), Well, I don't know, I'm funny about music.

Second Lady (also speaking in italics), Tell me, frankly, what it does to you. Does it move you internally?

First Lady, I can't say that it does. Of course, knowing the artist personally makes a difference, a great difference. What I love to watch is his little finger. I think all his personality is contained in his little finger.

Second Lady, (appreciatively), Oh, yes, I understand. What you like is his technic. Oh, yes. But it doesn't move you internally.

First Lady, Oh, no. As you say, it's his technic.

I'll bet they were expatriates often seen at the Ritz Bar.

* * *

Raeffy Diaz awoke the gloomy corridors of Steinway Building the other day with his clarion yoddle. As I peeked around a forbidden door to see what the noise was, I discovered him entertaining our Josie with many extraordinary tales. First he told how he was put to bed with a cold and was starved by his doctor so that he lost thirty pounds in a week. (That's his story and he sticks to it.) Amazed at the touch of his unknown ribs he demanded food and promptly gained a few pounds so that his searching fingers might not bruise so easily. (That's his story and I stick at it.)

* * *

Frankie Bibb was discovered impromptu recently orating on the technical aspects of the insomnia of the world. He advocates travelers' cheques in place of money but can't explain away the fact that the American Express Company might secure a monopoly in that case, and some other financier sure to be prosecuted for manipulation. Nevertheless, in spite of his arguments, he approves of money and doesn't think travelers' cheques are of much value. Every time Frankie has ever tried to cash one the person to whom he offered the slip of paper has believed Bibb's signature to be fictitious.

* * *

Recent telephone inquiries:

"Did Beethoven write any music beside sonatas? . . . Was he French or English? . . . How old was he when he was born—I mean when and why was he born—no, I mean, what year was he born and did he have twenty children and are any of them living? . . ."

"Who was Gatti-Casazza's voice teacher and what roles does he sing at the Metropolitan? . . ."

"Can you tell me, please, how I can get in touch with Svengali? . . ."

"How many notes in the whole tone scale? . . . Is it necessary to buy a special piano to play Debussy's music? . . ."

"Did you ever hear of a man, I think he was a singer or a pianist, but I'm not sure? He lived in Europe somewhere about 1850 but I can't seem to find out much about him. He had quite a reputation for being funny when he sang—made faces and stood on his head, they say . . . No, I don't remember his name; that's why I'm asking you. If I knew his name I'd look in Grove's Dictionary . . . Yes, I'm sure he was a tenor . . . De Pachmann, the pianist, did you say? . . . Yes, that's the chap . . . Thank you so much."

* * *

To see René Devries and Sid Bernstein walking up Fifth Avenue is mirth-making, indeed. As I watched the pair I saw René stop in his unhurried pace while Sid ambled on not knowing that our dapper Chicago Associate Editor was examining some metropolitan phenomenon (usually human and quite pretty) with critical eyes. Suddenly a half-block onward Sid would discover that his guest was absent and have to turn back, break the spell cast upon René by the invigorating sights, and lead the chap forward. As I followed the pair delightedly I saw the same thing happen three times, and I overheard René say, "You know I could tell you many things about the great musicians of our midwest city which they have told me in secret if I were not to break their confidences. Now there is one man who told me that he has great plans to do extraordinary things within the next three months that will be tremendously beneficial to everything in music in Chicago. I know that his project will succeed. And then there is a certain teacher who told me—and I promised not to breathe a word of it—that another person she knows is engaged in making plans of amazing magnitude which involve many prominent people. I can tell you many other things too about other matters I know . . ." René, old kid, you certainly don't betray confidences, but you do whet the appetite.

* * *

I did hear René tell L. L., however, that the Century of Progress in Chicago is certain to stimulate national business this summer by putting at least $250,000,000 into circulation. His optimism not only made me happy but I believe him. More power to Chicago. As a darky said to a friend of mine, "Ahse helpin', ah is. Ah got Mandy two new washins dis week. Dat ought ta help git dat sow out ta de pond."

* * *

I got a solemn thrill when a letter from New York University invited me to be present on the afternoon of May 24 to see Ignace Jan Paderewski get a Doctor of Music degree from that institution . . . Well, I can't be present at the N. Y. U. ceremony, as my spring afternoons these days are spent promenading in Central Park to hear the tomtits and whippoorwills chirp their spring roundelays or something. Anyway, poor moron that I am, I wouldn't feel comfortable among all those alumnuses (or is it alumni or alumnae?) and I might bust out laughing to see friend Ignace in a mortarboard and gown. Hereafter old Doc. Paderewski ought to be good at mending disjointed phrases and setting broken octaves.

* * *

Alex Haas, the indefatigable NBCite, was in Atlanta the other day when a young fellow came up to him on the street corner and, displaying two dimes in the palm of his hand, said, "Please, sir, give me a nickel so I can get a drink of whiskey." "Certainly," said Alex. Whereupon the erudite booking representative put a nickel in the lad's hand and placed the two dimes in his own pocket. Tell me, Alex, did you get away with them? Georgians are pretty bright boys, too.

* * *

Here's a tale on Albert Spalding you may not have heard. Some time ago Albert and his accompanist, André Benoist, were playing the Mendelssohn concerto in Denver, when Albert, for the first time in his life, had a slip of memory and kept repeating a phrase over and over. Benoist was much upset but adapted his piano part to meet the crisis, and in a moment Albert came out of the maze. From then on the performance went smoothly.

As the two artists came off the stage André expressed his surprise at the mishap, which had nearly brought the concerto to a ruinous stop.

The next day one of the local critics at the end of a column of praise concerning Albert and his work said, "The only regretful event of the concert was Mr. Benoist's loss of memory during the Mendelssohn concerto."

* * *

The two Mischas—Elman and Levitzki—went to a movie in Chicago not long ago to see a Harold Lloyd picture. While the audience was shrieking with laughter over the antics of Harold, Mischa Elman turned to his companion in deadly seriousness and, pointing his finger at him, asked, "Now, why is it that Kreisler doesn't draw as much as he used to?"

"Well, if you're sure fifty per cent. goes to saving the Metropolitan Opera . . . . ."

OBITUARY

Robin Humphrey Legge

LONDON.—Robin Humphrey Legge, a music critic of the London Times for fifteen years and musical editor of the Daily Telegraph for a quarter-century, died here after a brief illness at the age of seventy-one years. He was probably the most widely known musical journalist in London. Born in 1862, he read law at Cambridge, then studied music in Germany. He took an independent line as a critic and especially in his earlier years sponsored the new and untried. He fraternized with the artists and fought their causes in his columns. He also contributed many biographies to the Dictionary of National Biography and Grove's Dictionary, translated Wallaschek's Die Musik der Naturvölker, Hofmann's Instrumentationslehre, and other works, and wrote the annals of the Norfolk and Norwich festivals. Legge retired in 1931. C. S.

Prof. Gregory Polonski

Prof. Gregory Polonski, husband of Anna Meitschik, Russian contralto, formerly of the Metropolitan Opera Company, died on April 12 in New York. Prof. Polonski at one time occupied the chair of philosophy at the University of Petrograd, but resigned from this faculty on account of Czarist sympathies, at the outbreak of the revolution. After serving for a time as professor of metaphysics at the University of Leipsic, he came to America in 1921. At the time of his death he was a visiting lecturer on philosophy at New York University. He was the author of several books and treatises. His wife survives.

Addison E. House

SYRACUSE, N. Y.—Addison E. House, eighty-one-year-old teacher and farmer of this vicinity, died on April 10, five minutes after he had appeared at a concert for members of the Roosevelt Junior High School Parent-Teachers Association. He performed on a dulcimer over 100 years old, which he had played since he was nine. Mr. House was born at Parish, and graduated from Whitestone Seminary. He taught in the public schools of Oswego County, and then took up farming. He was much in demand to play the dulcimer at socials, country dances and church affairs. He was usually accompanied by his brother, a violinist.

George Balch Nevin

EASTON, PA.—George Balch Nevin, composer of church music, died at his home here on April 17. Mr. Nevin, who was a first cousin of Ethelbert Nevin, was born at Shippensburg, Pa., seventy-four years ago. For thirty-five years he conducted a wholesale paper business in this city, from which activity he retired in 1919.

His sacred music and cantatas were widely known and performed, among the most frequently heard being The Adoration and The Crucified (the words for both of these being written by his wife, Mrs. Lillias C. Nevin), and The Crown of Life. Mr. Nevin also composed many secular and part songs, including several works inspired by the World War. He was a member of the American Society of Composers, Authors and Publishers and an elder in the Presbyterian Church. He had received the honorary degrees of Master of Arts and Doctor of Music from Lafayette College. For a number of years he was correspondent in Easton for the Musical Courier. He is survived by his wife and a son, Gordon Balch Nevin, well-known organist and composer.

Mrs. Frank M. Peters

CINCINNATI, O.—Mrs. Frank M. Peters, the former Dot Le Grande, prominent in musical circles here and wife of the president of the Federal Union Life Insurance Company, died on April 7. An active worker toward the establishment of grand opera in this city, Mrs. Peters was also the president of the Norwood Musical Club for two years. She was the composer of the war song, Boys, for which she also wrote the lyric. Her parents and husband survive.

Neal McCay

ENGLEWOOD, N. J.—Neal McCay, retired operatic tenor and vocal teacher, died here on April 10 at the age of sixty-seven. He taught voice in New York, living at the Lambs' Club. During his stage career he was associated with Fanny Davenport, Ada Rehan and Montgomery and Stone. He is survived by his brother, James Halfpenny, superintendent of the Actors' Home here. J.

Mrs. Mary Chickering Nichols

KATONAH, N. Y.—Mrs. Mary Chickering Nichols, widow of George Livingston Nichols, lawyer and financier, and daughter of the late George H. Chickering, president of Chickering & Sons, piano manufacturers, died here on April 13. Her age was sixty-six. She is survived by three children, a son and two daughters.

Miscellaneous Concerts and Musicales

Bach St. Matthew Passion Sung at St. Bartholomew's

A throng which occupied every seat and all the standing room in St. Bartholomew's Church, New York, heard the presentation there of the Bach St. Matthew Passion on April 12. The work was sung by the choir of the church, with Ruth Shaffner, soprano, Pearl Jones, contralto, George Rasely, tenor, Frank Cuthbert, bass and Norman Jolliffe, baritone, as soloists, and the Choir of the Cathedral of St. John the Divine (under Norman Jephcott) and the Junior Choir of St. Bartholomew's assisting. David Williams was at the organ. The score was one of his own adaptation, and has been recorded and released during the past year.

The performance was a moving one, an especially effective feature being the sounding of the voice of Jesus from the dome of the church. The singing of the chorales, especially the *pianissimi*, was beautifully done. Miss Shaffner, singing with tonal purity and deep feeling, added another fine Bach performance to those she has given in the past. The part of the narrator, sung by Mr. Rasely, was done with distinction. Mrs. Jones revealed her usual good taste and artistry; Mr. Cuthbert sang his allotted music with excellent style; and Mr. Jolliffe's exposition of his part was one of nobility and fidelity to tradition. P.

* * *

Washington Heights Oratorio Society

The committee on music of the Japanese Christian Association presented the Washington Heights Oratorio Society (Carlo Kohrssen, conductor) in a concert at the Marble Collegiate Church, New York, on April 4. The program comprised Bach's cantata, God's Time Is the Best and Mendelssohn's Hymn of Praise. The soloists were Edna Weese, soprano, Myrtle Leonard contralto, Rolf Gerard, tenor and Walter Greene, baritone. Richard T. Percy presided at the organ and Mildred Carol and Muriel Ahrend assisted at two pianos. Since this organization was formed last year its work has improved considerably in attack, quality of tone and sensitive shading. With additional membership one may expect larger volume and greater confidence. Mr. Kohrssen is an experienced musician and director who knows how to control his forces. Besides the two cantatas, the quartet sang Brahms' Thy Heart So Mild and Reger's The Virgin's Slumber Song very

CARLO KOHRSSEN

creditably. Mr. Greene also added the solo Rolling in Foaming Billows by Haydn. The concert is to be repeated on April 23 in the Bronxville Theatre, Bronxville, N. Y. G.F.B.

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New York Civic Orchestra and Miloradovich in Concert

The New York Civic Orchestra (Rudolph Thomas, conductor) gave a concert at Riverside Church, New York, on Easter Sunday (April 16), assisted by Milo Miloradovich, soprano. Orchestral numbers were Schubert's Unfinished Symphony, the Good Friday spell from Wagner's Parsifal, and the Death and Transfiguration of Richard Strauss. Mr. Thomas is a director of commanding presence and his interpretations are those of a definitely outlined and finely tempered musicianship. The various instrumental elements responded alertly to his leadership, and performances of merit and interest were the result. Miss Miloradovich was heard in Elisabeth's Prayer from Tannhäuser, which she sang with full cognizance of its touching and noble beauty. She was in good voice and her excellent enunciation and control were in evidence. A large audience heard the concert. M. L. S.

* * *

Frank Sheridan Plays at Mannes School

Frank Sheridan, young American pianist, was heard in recital at the David Mannes Music School, April 12, in the third of a series of recitals there by members of the artist-faculty. Mr. Sheridan's audience, which taxed the capacity of the hall, heard him play Bach's Fantasia and Fugue in D, Mozart's C major sonata (K. No. 279), Schumann's Fantasia, the Brahms Variations on a Theme by Handel, and numerous encores, demanded during and after the printed list.

The final concert in this Wednesday night series is scheduled for April 26, when the Stradivarius Quartet, and Frank Sheridan, Joseph Coleman (violinist) Simeon Bellison (solo clarinetist of the New York Philharmonic-Symphony Orchestra) and Dr. Hans Weisse (pianist) participate in a program of original compositions by Dr. Weisse, teacher of composition for the past two seasons at the Mannes School. B.

* * *

Hall-Gruen Pupils in Recital

Piano pupils of Frances Hall and Rudolph Gruen gave a recital at the New York studio of their teachers on April 5. Added interest attached to this program because after each performance Miss Hall and Mr. Gruen offered constructive comment. The students gave an excellent account of themselves, playing with sure technic and good style. Those appearing were Phylliss Robinson, Floyd Morgenstern, Maryanne Newman, Leander Del Anno, Ann Sheldon, Nettie Buch, Sophie Vosk and Ernest Lubin. Their numbers were by Bach-Busoni, Brahms, Chopin, Scarlatti, Bach, MacDowell and Schumann. M. L. S.

* * *

Alice Erickson at The Barbizon

Alice Erickson, violinist, offered a program at The Barbizon, New York, on April 11. She played the Brahms sonata in A, Lalo's Symphonie Espagnole, and pieces by Pugnani-Kreisler, Suk-Kocian and Wieniawski, and a paraphrase on Swedish folk songs arranged by Friml. Miss Erickson's playing is the expression of a vital, imaginative personality, couched in terms of clear technic and based on thorough musical knowledge. She met with enthusiastic and well merited applause, in which her accompanist, Albert Erickson, duly shared. M.L.S.

CONCERT PROMOTION

Importance of Billing — Three-Sheet Posters

By F. C. SCHANG

WE all know what informs us of the arrival of the circus. It is the eight-sheet of a tiger lithographed in gaudy colors, temporarily stuck on the side of a barn over the permanent sign of Carter's Little Liver Pills. The circus travels with a special billing car which comes in advance of the playdate. It carries its own crew and these gentlemen adorn the countryside with paste and paper, and tack half-sheet cards on telegraph poles out of the reach of urchins.

F. C. SCHANG

The veteran trouper, George M. Cohan, will never play one of his shows in a town unless the theatre obligates itself for an extensive billing campaign—one-sheets, three-sheets, eight-sheets and twenty-four sheet stands. No matter what the newspaper or mailing schedule is, this showman does not consider his attraction adequately presented unless a full outdoor display is made. Cohan is said to be able to estimate his receipts after an inspection of the billing.

While the concert manager cannot compete with circuses and shows particularly because he plays one night stands and it costs as much to post for one night as for longer, still it is well established by experience and custom that the posting of three-sheets for a concert artist is a desirable feature of a well-rounded campaign.

COLOR, COST AND SIZE

As in the case of window cards, the three-sheet represents one of the most costly items of the material supplied by the artist to the local manager. Three-sheets are almost always lithographed in more than one color and frequently in three or more colors. The advantage of displaying the artist's portrait in natural colors, either in a giant size head or in a full length figure, belongs specially to this type of advertising. Three-sheets cost from six to ten cents a sheet, depending upon the number of colors and the quantity ordered, so when a manager receives a three-sheet, he is receiving from eighteen to thirty cents' worth of merchandise at cost. But he must always remember that this eighteen-cent item would really cost him ten or fifteen dollars to reproduce himself. In other words, he has the advantage of being able to procure a small number of an expensive article because that article has originally been ordered in great quantities.

The three-sheet usually comes in three pieces of paper, as the name implies, each about forty-one inches wide and about twenty-seven inches high. Along with the three-sheet is supplied a date slip, nine by forty-one. Thus, to accommodate the three-sheet and its date slip, a board must be more than forty-one inches wide and more than ninety inches high.

The same rule that applies for window cards applies for posters, i.e., fewer prominent locations rather than many obscure ones. If the local manager turns over a quantity of three-sheets to the local bill posters' union, leaving the posting to the latter's discretion, he will soon discover that his paper will be posted on the sides of vacant houses, in alleyways, on fences, in remote neighborhoods and in general in locations which will do him little good. Such indiscriminate posting is called "sniping," and concert managers are advised that this practice is a waste of money and materials.

ALWAYS POST YOUR HALL

There is one location where every concert manager must see to it that one or two or more three-sheets are posted. That is on the façade of the building in which the concert is to be given. If this building is a theatre or auditorium, there will be boards constructed for the display of such three-sheets, in which case, of course, there is no problem. But more often the concert is given in a high school auditorium or in a public building where the architect's scheme of civic beauty does not take into consideration the needs of the lessees of the hall.

In such cases, the local manager will have constructed in a carpenter shop his own three-sheet boards and discover a method for displaying such boards on either side of the entrance to the hall. If the building is a high school auditorium, oftentimes the students in the mechanical department can be induced to construct such a board for a pair of tickets, and the janitor or superintendent of the building can be induced to

(Continued on page 27)

I SEE THAT

The third concert this season of the Dessoff Choirs is scheduled for Town Hall, New York, April 26. The Brahms centennial anniversary will be observed, and the program also includes the first performance anywhere of three modern *à cappella* songs by A. Lehman Engel and three American premières.

* * *

At a concert in Orange, N. J., March 27, Margaret Speaks was the soloist with the Men's Choral Club under the direction of James M. Roche. She was featured in two groups of songs which included Oley Speaks' newest composition, Sunshine and Happiness. The concert is to be repeated on April 27 with Miss Speaks as the soloist.

* * *

Ruth Shaffner, soprano and vocal teacher of New York, is presenting her annual pupils' recital on April 29 at St. Bartholomew's Community House, New York. She has given the program the title of Springtime Musicale.

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The Clinton, Conn., Choral Club (Seward F. Hull, conductor) gave its fifteenth concert on March 24, singing works by Purcell, Schubert, Buck, Brahms, Curran and others. Incidental solos were sung by Ruth S. Hull, and the Orpheus Instrumental Trio contributed five numbers.

* * *

Samuel A. Baldwin played an organ recital April 3 at the First Presbyterian Church, New York, under the auspices of the American Guild of Organists. The program comprised works by classic and modern composers.

* * *

John Finnegan begins his twenty-ninth year as solo tenor of St. Patrick's Cathedral, New York, on May 7.

* * *

Grace Fisher, soprano, who appeared at the Victor Herbert Memorial Concert in the Metropolitan Opera House, April 9, is an artist pupil of Adele Rankin. The latter recently presented a group of vocal pupils in recital in Jersey City, N. J., the People's Civic Chorus (organized by Mme. Rankin) sharing the program.

* * *

The Easter portion of Handel's Messiah was sung at the First Presbyterian Church, New York, on Easter evening (April 16) under the direction of Dr. William C. Carl. The soloists were Ruth Rodgers, Amy Ellerman, Dan Gridley and Frederic Baer. The Motet Choir and soloists were directed by Dr. Carl from the organ.

* * *

The Sittig Trio will give a concert on May 2 at the New York Junior League. Their program lists works by Vivaldi, Brahms, Mendelssohn and Charles Wakefield Cadman.

* * *

Hans Clemens, tenor of the Metropolitan Opera Company and Mrs. Clemens left for Holland on the SS. Staatendam, April 15. He has several appearances booked in Europe, and expects to sail his yacht during his summer vacation. He is returning to the Metropolitan next year.

* * *

In commemoration of the Conte di Savoia (Italian Line) entering New York harbor for the first time, Daniel Wolf will play Fantasie Maritime, Conte di Savoia, at his Barbizon recital on April 25.

* * *

S. Marguerite Maitland's suite for orchestra, entitled The Snow Queen, won honorable mention from the committee of judges for the Carl F. Lauber Music Award for 1933.

* * *

President Roosevelt has accepted the dedication of Charles F. Posty's festival overture, The Spirit of America, an orchestral score which illustrates the history of the United States in fourteen episodes. Mr. Posty was a youthful student of Brahms and is a member of the Radio City musical library staff.

* * *

Between singing Western engagements this month and appearing at the Cincinnati Biennial Festival again the first week in May, Richard Crooks will give a recital in Gainesville, Fla., on April 27 at the University of Florida.

* * *

Paul Althouse has been booked for a recital appearance in Reading, Pa., on May 10, at Rajah Temple.

Mario Duca has been engaged to sing Pagliacci in Chicago on May 2 and 5. He will also sing in Huntington, W. Va., and Cincinnati, O.

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Merle Alcock, contralto, is to be soloist with the Women's Glee Club of the University of Missouri, Columbia, April 24.

* * *

Marjorie Garrigue, pianist, who has given two recitals in Paris this season, was formerly an artist-pupil of Marcian Thalberg.

* * *

Richard Crooks, tenor, will give a recital in Denver, Colo., next season in the Greater Artists Series.

* * *

The Junger Maennerchor, of Scranton, Pa., has engaged Elsa Alsen for its spring concert at the Masonic Temple on May 1.

* * *

Leopold Godowsky, who has been with his wife and daughter, Dagmar, in Berlin since January, is now on the French Riviera at Cannes. He returns to the United States in a few weeks.

* * *

Robert Steel, tenor, has been engaged as a soloist for the Cincinnati Music Festival in May.

Vreeland to Sing with Bach Choir

Jeannette Vreeland is to make her début as soprano soloist with the Bach Choir of Bethlehem, Pa., on May 13 in the B minor Mass, which is to be given in two parts under Bruce Carey at the Packer Memorial Chapel, Lehigh University, as a tribute to the late Dr. J. Fred Wolle, conductor of the choir for many years. April 16, Miss Vreeland was heard over the NBC chain in an operatic program.

Artist Pupils of Mme. de Chessin Heard

Two artist-pupils of Nathalie de Chessin, vocal teacher of Paris, recently appeared in concert. Grete Sinding-Larsen, niece of the composer Christian Sinding, was heard in recital at the Opera at Nice. M. Cristi gave a costume recital of Spanish lyrics at an entertainment sponsored by Les Dames de France, Paris. This singer also has appeared in England, Germany, Spain and Belgium.

Sustaining Programs Replacing Sponsored Radio Periods Will Include Better Music

Summer Schedules Permit More Presentations of Limited Appeal—New Arrangement with Music Interests Still Sought by Broadcasters

By MILDRED CHETKIN

If there is any time in the year when radio requires especially sympathetic treatment at the hands of the listener, it is during these weeks when schedules are being reorganized for the late spring and summer months. Left with a wide assortment of untenanted periods on their hands, our broadcasters are occupied for the moment with plans for their disposal, and an indication of the trend of public opinion or even some intimation of its active existence might help immeasurably to maintain the morale of the studios.

Devising programs for an audience upon which a deep and unassailable stupor is supposed to have descended is not a particularly engaging task. Neither is there abundant joy in performing for what, presumably, is a nation of slumbering radio sets. Whether it is true that the interest of listeners undergoes so sharp a decline during the summer as to make advertising on the air unprofitable, we do not know. Certainly, to the city dweller the season of warm weather and open windows seems rather to induce an extraordinary activity in the loudspeakers of the neighborhood. At any rate, with the temporary retirement from the scene of a considerable number of sponsors, radio will approach as closely to the ideal of non-commercial entertainment as it possibly can under the present system, and the listener who has for many months been outraged by the enormities committed in the name of sales promotion will find occasional respite.

Several new series inaugurated by the larger stations reveal a definite tendency to raise the standard of programs. Especially where music is concerned, the broadcasters have displayed a hitherto unsuspected willingness to sacrifice quantity for quality in listeners. Efforts are being made, for example, to replace the winter broadcasts of the larger orchestras with an increased number of regular concerts by established symphonic groups and studio units. Referring to one of these features, a member of the program department of an important station told us recently that "we have arranged for only a few broadcasts, but if they bring a response from listeners the series will be continued." This is so generally the case with regard to sustaining programs of this type that audience mail becomes a determining factor in their success on the air.

To those listeners who have been restrained from writing to stations by the notion that such a procedure reflects the inferior cerebral equipment of the inveterate "fan," we should like to point out that here is an opportunity to encourage the improvement of broadcast entertainment without seeming to betray a weakness for advertising hokum or an inordinate adoration of the glamorous radio performers.

An intelligent letter of criticism is received with hosannas in the studios. The broadcasters are not, as is commonly supposed, motivated by a cast-iron determination to allow no more than a modicum of worthwhile entertainment on the air. If the thousands of listeners of developed taste who have thus far maintained a lofty silence in the face of constant assaults upon their intelligence were suddenly to become articulate, there is no doubt that radio would, in short order, be the scene of some cataclysmic changes.

STATIC

Rex Sheridan is an authority on works of art and has a valuable collection of paintings in his home. . . Queena Mario, Gladys Swarthout, Mario Chamlee and Frank Chapman, who compose the new group which is being heard over an NBC network, formed their quartet purely by chance and with no other thought than to sing in each other's homes for their own enjoyment of good music. While vacationing at a summer resort, they were asked to take part in an impromptu show, and the enthusiastic response from their audience induced them to continue their public appearances.

During the next few months, the absence of letters burdened with package tops, slogans, limericks and demands for samples and jig-saw puzzles will materially reduce the bulk of audience mail. With the temporary removal of this weighty testimony to the full-blown idiocy of disturbing numbers of listeners, a little encouragement offered by intelligent correspondents is certain to have a prophylactic effect not only upon the current activities of the broadcasters, but upon their subsequent efforts as well.

Since the burden for the financial support of the summer's offerings will devolve upon the broadcasters, it is unlikely that there will be any attempt to blaze new trails in radio entertainment. Neither such experiments nor programs that involve any great expense can reasonably be expected at this time. We may hope, however, that the encouraging signs which have already manifested themselves will not prove entirely invalid, that at least a measure of satisfying entertainment will be forthcoming, and that that portion of the radio audience which has hitherto shrouded its views in a veil of reticence may bestir itself sufficiently to offer some tangible expression of approval.

* * *

The Problem of Broadcasting Fees

Recent weeks have brought reverberations of the widely publicized imbroglio which resulted last fall in a more or less amicable agreement between the American Society of Composers, Authors and Publishers and the National Association of Broadcasters. The latter organization, bound under this contract to the payment of a percentage of its net receipts from the sale of time on the air, is apparently chafing under the arrangement and seeking a more favorable solution to the problem.

At present, the outcome of such an attempt seems extremely doubtful. It is difficult to imagine how any broadcasting enterprise could possibly be conducted if it were completely shut off from access to this copyright music, and here, of course, lies the reason for the inability of the broadcasters to act effectively. Reports of their efforts in this direction, however, are being constantly received. The most recent of these is concerned with the formation by the National Association of Broadcasters, of a department through which the music of composers not affiliated with the ASCAP may be made available for radio performance. When in operation, this would become, in effect, a rival organization designed to eliminate the necessity for using music which comes under the jurisdiction of any outside group.

The ultimate success of such a plan is also highly problematical, for in the ASCAP the broadcasters have a singularly powerful adversary. Its members, totaling some 800 provide almost all the contemporary music heard in America today, and, by arrangement with similar organizations in other countries, it controls the major portion of the foreign copyrights. An examination of the list of copyrights held by the society would reveal that it embraces practically all the modern music to which the broadcasters have continual recourse in planning programs. From what source, then, could music possibly be secured which would prove capable of replacing these works?

According to the broadcasters, however, the ASCAP has pursued its advantages unjustly. It is, they protest, exacting fees on the basis of time sold to commercial sponsors, regardless of whether or not such programs use copyright music. Furthermore, the payments involved are apparently serious enough to justify the attention which is being devoted to the problem.

In an effort to neutralize the effect upon public opinion of these remonstrances, the ASCAP has issued Words and Music, a four-page pamphlet, published ostensibly to provide news of the activities of the society, but obviously designed for the more urgent purpose of disseminating its own propaganda with reference to the radio question. The editorial tone of the paper is gentle, though occasionally mildly chiding. It states its case with polite restraint and everywhere directs attention to an earnest desire to coöperate with the broadcasters in finding an equitable solution to the problem, toward which end it urges that they "familiarize themselves with the laws governing copyrighted music and dramatic material."

The only attempt at severity is to be discovered in a short exposition of the distinction between a sum exacted for the purchase of a commodity, and the reference by some broadcasters to this payment as a "tax." Since this question of verbal inaptitude apparently encompasses the fundamental points of the problem, we quote the item here:

"The American Society of Composers, Authors and Publishers appreciates the generous and fair disposition of most of the broadcasting stations in all matters pertaining to the payment of fees for the public performance of copyrighted musical works for profit.

"Some of the stations, however, have complained and are using the word 'tax' to apply to the fee. It is quite obvious that the fee is not a 'tax' in any sense of the word. It is payment for the right to perform copyrighted music, and is no more of a 'tax' than the price one pays for a pair of shoes or for advertising space in a newspaper or magazine.

"These same radio stations do not call the commission paid to an advertising agency a 'tax' nor do they so consider the salaries they pay their musicians and artists.

"Music is a commodity which its creator, the song writer, sells to make a living. It is his own personal and private property and the law has held, time and time again, that there is nothing 'more peculiarly a man's own than that which is produced by the labor of his mind.'

"To use the word 'tax' to describe the wage paid for creative mental work is entirely improper."

It is evident that a state of affairs so disrupted as this cannot continue indefinitely, and some solution agreeable to both interests will doubtless be achieved before long.

* * *

Gabrilowitsch Soloist with National Orchestral Association

On April 24, WOR is broadcasting the evening concert of the National Orchestral Association, under the direction of Leon Barzin. Ossip Gabrilowitsch, as soloist, is to play the Beethoven concerto No. 3 in C minor. The orchestral portion of the program will include the Bach overture No. 3 in D major, and the Richard Strauss tone poem, Death and Transfiguration.

Over the same station, on April 26, Eddy Brown is scheduled to give the first performance in more than 150 years of a violin concerto by Ditters von Dittersdorf. A copy of the manuscript, which was discovered a few months ago in an Austrian monastery, was recently forwarded to Mr. Brown, together with other long-forgotten compositions that he had instructed his foreign agents to obtain for him. The concerto has never before been heard in America.

The April 29 broadcast of the Little Symphony Orchestra over WOR will present Paulo Gruppe, American cellist, as the soloist. He will play three movements from Haydn's concerto for cello in D major.

ON THE AIR

VIOLA PHILO

was heard on April 8 and 15 on the Blue Danube Hour over WEAF; April 9 and 16th on the Radio City program and on the 10th over WEAF on the Hour Glass. Miss Philo is singing with the Reading Choral Society on April 25, and on May 7 as soloist with Rudof Solom Temple of New York. Commencing April 20, she is appearing the entire week at Radio City Music Hall, New York.

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RADIO IMPRESSIONS OF A WEEK

Edward Johnson, of the Metropolitan Opera Company, was the guest speaker on the program, Singing—the Wellspring of Music, broadcast over an NBC-WEAF network. His talk was concerned particularly with the importance of an effective *rapport* between the artist and his audience, and stressed the point that it is the artist's power to project a mood upon his audience which determines his success. This was one in a series of programs presented under the auspices of the American Academy of Teachers of Singing . . . Palm Sunday brought the first broadcast from Oberammergau, scene of the decennial Passion Play, over the Columbia network. A program of Bavarian religious music was provided by a children's chorus, an adult chorus and an orchestra, all composed of inhabitants of the village, and Anton Lang, the eminent Christus of the Play, spoke his greetings to America. The charm and quiet simplicity of the proceedings, together with the announcer's picture of the quaint, old town in the Bavarian Alps, conveyed a sense of peace and remoteness from the harassments of the German nation that almost belied the testimony of the atlases . . . It is Sigurd Nilssen whose rich bass voice is heard over WABC on Saturday afternoons in programs of Norse songs. His selections cover a variety of moods. A Hunting Song and the Death of the Swan were particularly eloquent examples of Norwegian music . . . Continuing the WOR Festival, Eddy Brown and Lee Cronican gave a flawless performance of a Brahms sonata. I. A. Hirshman, as the commentator, offered pertinent and interesting remarks in explanation of the work . . . The weekly two-piano recital of Vera Brodsky and Harold Triggs was distinguished, beyond the rich gifts of the young artists, by their performance of music that is rarely heard on the air. The program included Harold Bauer's adaptation of Schubert's Variations on an Old French Melody, the jazz movement of Marguerite Roesgen-Champion's sonata, and one of the less frequently played Hungarian Dances of Brahms. One is especially grateful to these pianists for their attention to the limitations of the microphone. An economy in the use of pedals and a clear delineation of outlines make their interpretations particularly successful on the air (WOR) . . . Estelle Liebling's Sunday programs over the same station are a refreshing departure from the stereotyped radio musicale. The SS. Melodic's cruise around the world and the amusing experiences of a group of her passengers who, it develops, are endowed with considerable musical talent, provide the material for a bright and swiftly-moving script. Paris was last week's port of call, and a chorus, orchestra and soloists offered appropriate music . . . In her farewell appearance before sailing for Europe, Florence Austral was heard as guest artist during the National Opera concert over WEAF. Her program consisted of the Tannhäuser aria, Dich Teure Halle and Suicidio from Ponchielli's La Gioconda. The clear, sustained tones of Miss Austral's voice and the fine sensitiveness with which she realized the mood of the music impressed themselves vividly upon the listener. A competent orchestra, under Graham Harris' direction, played the Dream Pantomime from Hänsel and Gretel and the finale from Meistersinger . . . Three young artists of established reputation recently joined forces to present a series of radio programs as the Grande Solo Trio. Julia Glass, pianist, Phyllis Kraeuter, cellist and Rosa Polnarioff, violinist, comprise the group. After a finished performance of the scherzo from Arensky's trio in D minor, solo offerings were heard. Miss Kraeuter revealed a complete mastery of her instrument in a Hungarian Rhapsody written for the cello by David Popper, her tone achieving an extraordinary depth and range of color. Miss Glass, playing an arrangement of the Blue Danube Waltz and Miss Polnarioff in the first movement of the Mendelssohn concerto, also gave thoroughly musicianly performances. Unfortunately, the program was badly timed and the Mendelssohn selection was not finished (WEAF) . . . Verna Carega's pleasing voice brought an enjoyable program of light music to WMCA audiences on Thursday afternoon . . . Frank Black presented his String Symphony in a well-balanced program of unhackneyed music, including Bach's Prelude and Fugue in B minor, two movements from Tschaikowsky's Serenade Suite and the Bauerntanz from Grieg's Nordische Weisen (WEAF) . . . Jerry Mirate was the soloist during the La Forge-Berúmen program over WABC. The Schumann Novelette in D major, Prokofieff's Marche and the Chopin Etude in F major were among his numbers. Mr. Mirate is a pianist whose natural talent has obviously been developed by intelligent and careful training, for his program was distinguished throughout by fluency, grace and technical precision . . . Adolf Schmid's guest on the Concert Footlights program over WJZ was Horace Britt, cellist. The accomplishments of Mr. Britt are sufficiently well known to make repetition unnecessary. In Fauré's Romance sans Paroles, Glazounoff's Serenade, Pièce en Forme de Habanera by Ravel and Nin's Granadine, he revealed every facet of his distinguished art. Emily Mickunas, coloratura soprano, was the assisting soloist, and offered Gounod's Ave Maria and the Swiss Echo Song by Eckert. Her voice is flexible and agreeable, but the unusually retarded *tempo* with which she sang the Echo Song robbed it completely of its essential spontaneity. The orchestra, under Mr. Schmid's baton, gave a sprightly performance of David Guion's Arkansas Traveler . . . Turning the dials, we caught the lovely and appealing voice of Viola Philo on no less than three programs within a week: Blue Danube over WEAF, the Radio City broadcast on the WJZ network, and Harold Sanford's Hour Glass program over WEAF . . . Rosario Bourdon's baton evoked all the mystic beauty and changing colors of the prelude to Parsifal during the Good Friday program of the Cities' Service Orchestra, over the WEAF network . . . A Spanish Serenade, a selection from one of the Romberg operettas and the Ave Maria from Cavalleria Rusticana were among the numbers sung by Manlio Ovidio on his WOR broadcast. The baritone's voice is full and of firm texture; his ability as an interpreter of serious music was displayed to considerable advantage in the Mascagni aria . . . The daily organ recitals of Fred Feibel over WABC continue to charm the early risers. His programs cover a wide range of selections, performed invariably with perfect skill and impeccable taste.

NETWORK OF NEWS

A full hour of continuous music, without interruptions for announcements, has been inaugurated over NBC stations under the title of The Hour Glass. The programs are devoted to operatic semi-classical and modern musical comedy selections. Harold Sanford conducts a large orchestra and mixed chorus for the series, in which Lois Bennett, soprano and Robert Simmons, tenor, are the vocal soloists.

* * *

Three Northwestern University undergraduates who formed a vocal trio for their own amusement, have been engaged for the Columbia Parade of Melodies. The three young singers (Dorset Forrest, Norman Heyne and Robert Suhr) are making their first professional appearance on this program.

* * *

A special Lenten concert was broadcast over an NBC network by the Montclair A Cappella Choir, a chorus of more than eighty voices directed by Carl F. Mueller of the faculty of the New Jersey State Teachers College. Several traditional anthems arranged especially for the group by its conductor, were included.

* * *

The Men About Town have been engaged for the new NBC Manhattan Merry-Go-Round series. Gene Rodemich's orchestra, with Jean Sargent and David Percy as vocal soloists, are also featured on the program. Jack Parker, Frank Luther, and Phil Dewey are the members of the trio, of which Will Donaldson is the accompanist and arranger.

* * *

The Westminster Choir, which has been broadcasting for several months over the NBC-WEAF network, is now being heard on the NBC-WJZ chain. Dr. John Finley Williamson is the conductor of the choir.

* * *

Charles Miller, violinist, was soloist with the Little Symphony Orchestra during a recent concert over WOR.

* * *

A broadcast by the choir of Illinois Wesleyan University was heard by Columbia listeners on April 13. A concert by the Wells College Glee Club is to be broadcast soon over the same network.

* * *

Ranny Weeks, New England baritone, is making his début on NBC stations in a new series of thrice weekly broadcasts. Mr. Weeks has been a featured artist of the Yankee network and made occasional guest appearances on other stations.

The New York Federation of Music Clubs has arranged for a series of broadcasts over WINS in which the musical organizations associated with it will be heard each week. For the first program the federation presented the Empire State Women's Symphony Orchestra, conducted by Pearl Adams, with Mary Ledgerwood, contralto, as soloist.

* * *

The Melodeers, a male quartet, have been signed for the new Columbia Country Club broadcasts. Leigh Stevens, who directs the quartet, was formerly accompanist for Mme. Schumann-Heinck. The members of the group are Fred Kuhnley, Claude Reese, Taylor Buckley and Charles Robinson.

* * *

John Charles Thomas appeared with Edwin C. Hill as the subject of the Inside Story which was brodacast over a coast-to-coast Columbia network on April 14. The musical portion of the program was directed by Nathaniel Shilkret.

* * *

Offenbach's Tales of Hoffmann was presented in English over WMCA in the Pages from the Opera series, under the direction of Elmo Russ. The cast included Fernanda Doria, contralto, Mary Fabian, soprano, Herbert Becker, tenor, Oliver Stewart, Berenice Alairé and Jean Comorata.

Rates for Institute Series Adjusted

The sixth of the Institute Concert Series, which are presented each season at the McMillin Academic Theatre, New York, under the auspices of Columbia University, includes for 1933-34 concerts by Lily Pons, Ossip Gabrilowitsch, Richard Crooks, Lotte Lehmann, Nathan Milstein, and the New English Singers. The season prices for the course have been adjusted to bring about a general reduction. Although it has been impossible to lower the price of the seats involving the least expenditure, more seats have been made available at this price. Reductions have been made in the more expensive accommodations, as well as redistribution to make a number of seats formerly selling at top price available to those paying the medium rate.

Thaddeus Rich in Recital

PHILADELPHIA.—Thaddeus Rich, dean of the school of music, Temple University, gave a violin recital on April 6 in the Great Court of Mitten Hall. Assisting the soloist were a string quartet (Alfred Lorenz and John Molloy, violins; Rudolph Engel, viola; John Gray, cello) and William Sylvano Thunder, organist and accompanist. All are faculty members of Temple University. With Mr. Thunder, Dr. Rich played Grieg's C minor sonata, his other solos being Weber's waltz in the transcription of Willy Burmester, and numbers by Kreisler, Brahms-Joachim, Fauré and Quiroga. Mr. Thunder offered a solo group, and the quartet played music by Haydn, Gluck and a Bach fugue arranged by Jay Savitt. K.

HIS WORKS BROADCAST

MAURICE BARON,
composer of much of the music heard at Radio City.

Washington, D. C., Hears Vida Milholland

Vida Milholland, soprano, was featured both as singer and speaker at the tenth annual convention of the Woman's National Committee for Law Enforcement, held April 12-14 in Washington, D. C. On the first day Miss Milholland sang Kipling's Recessional, and on the second she made an address, How We Won the Nineteenth Amendment, and offered a song, Keep on Hopin.' Her accompanist was Mrs. James Sherra Montgomery. Miss Milholland is a sister of the late Inez Milholland, prominent as an exponent of woman suffrage in former days.

Goossens Compositions Heard

CINCINNATI, O.—Eugene Goossens, conductor of the Cincinnati Symphony Orchestra, was signally honored by the Chicago branch of the International Society of Contemporary Composers, which presented three of his song compositions in a program that included numbers by Stravinsky, Honegger and Richard Strauss and was conducted by Rudolph Ganz. Mary Ann Kaufman Brown, formerly of Cincinnati, sang the three songs. M. D.

RADIO PERSONALITIES

FRANK LA FORGE

Frank La Forge, under whose direction the regular programs of the La Forge-Berúmen studios are given, is a native American. He was born in Rockford, Ill., where his sister, Ruth La Forge Hall, gave him his first piano instruction. He continued his studies with the late Harrison Wild in Chicago, and afterwards journeyed to Vienna to be instructed by Leschetizky. He also studied composition with Labor and Navratil.

La Forge has toured Europe and America as accompanist to some of his best known pupils, among whom are Lawrence Tibbett, Frieda Hempel, Ernestine Schumann-Heink, Frances Alda and Margaret Matzenauer. He has also devoted much of his time to composition, and his works are in the repertoire of singers and pianists. He has been on the air for several years presenting his pupils in recital. These programs are heard regularly over the Columbia network.

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Notable New Developments in Sound Reproduction Reviewed

Bell Telephone Discoveries to Influence Phonograph Recording and Radio Broadcasting Methods—Bach Concerti Enregistered by Menuhin, Enesco, Monteux and Cortot

By RICHARD GILBERT

Recent achievements in the field of reproducing sound transmitted by advanced systems of telephony are bound to affect future methods of both radio broadcasting and metaphonic registration. The Stokowski experiments, thrillingly presented in Philadelphia last week, captured this department's ardent admiration. The results of this scientific probing, in conjunction with new equipment developed by engineers of the Bell Telephone Laboratories, will exercise unquestionably a great influence on certain aspects of future advancement in allied arts. Demonstrations of the crumbling of acoustic barriers, reported elsewhere in this issue, open new channels for the future presentation of reproduced music through phonography as well as through the magnificent telephonic circuit already perfected.

Hearing music emanate from banks of loudspeakers is not a rare experience these days—but auditory perspective, the highly appropriate appellation given the three dimensional quality achieved in the above demonstration, was an altogether novel feature and one about which you will hear much in the future. When metaphonic reproduction (sound films and discs) catches up with the overwhelming progress of telephony, there will still be something to say about auditory perspective. And in your own home, too. Radio wave lengths, incidentally, so far as may be determined today, cannot accommodate binaural reception. This is made possible only by cable communication where more than one voice line connects a series of microphones or pickups to associated loudspeakers.

Auditory Perspective Excellent for Sound Films

Auditory perspective will probably come to the attention of the public first through sound pictures—although the engineers have not as yet mentioned its application in that direction. But the features of the method are curiously designed to enhance the talkies far better than anything else on the Hollywood horizon. With two sound tracks or two reproducing circuits differing in relative intensity as the actors or sources of sound move about on the stage or screen, the listener will get a new sense of perspective, increasing the reality of the effect much as a stereoscope improves a flat panorama. The observer will be able actually to hear as well as see "the band moving across the field of view." Scientists will perfect equipment to provide a similar variety for phonograph recording and reproduction. For the present this is impossible from a single bank of speakers or by standard methods of engravure. Such equipment will be installed in homes much in the same manner as a pipe organ, moreover with greater simplicity and less expense.

The phonograph of a not-too-distant future will provide many of the technical inroads (the removal of frequency and intensity limitations) now attainable by purely telephonic devices. Wide range recording is fast reaching a stage of perfection (frequency characteristics, approximate 35 c. p. s. to 9,000 and 10,000 c. p. s.) although it has not yet been made commercially available by Electrical Research Products, Inc. The loudspeaker equipment used by ERPI is similar to that demonstrated last week in Philadelphia and is the product of identical research. There are new "tweeters," capable of handling 12,000 c. p. s. and upwards, and new "woofers" to proclaim the burly tones from the deep reaches of the lower register. Built-in wall baffles instead of the present restricting and incongruous cabinet will support these electro-magnetic instruments.

Improvements in Microphone Technic

Developments in microphone placement may be calculated to improve the recording field as well as that of radio. This is a problem which needs particularly intelligent investigation. Many of us have long wished for the time when announcers' voices would be undistorted (and not unduly intimate) by the acoustic qualities of their bridgework and other oral cavity peculiarities; and when a singer's intake of breath is not abnormally noticeable from a disc reproduction. Western Electric and Bell Telephone experiments point towards improved and discriminating microphone technic.

Tone Color Given New Intensity

Still another feature of Dr. Stokowski's demonstration will have an effect on recording and broadcasting. This is the wide control of new musical piquancies. To some extent this lineament has already made itself felt in the recording and broadcasting studios (for the former, refer to the Philadelphia Orchestra recordings of the Sibelius fourth symphony and Tristan and Isolde symphonic synthesis).

Some time ago, with the aid of N.B.C. engineers, Capt. Taylor Branson, leader of the United States Marine Band, showed the possibility of combining brasses with many gentler solo instruments to give additional zest, through special amplification, to radio music. Among other effects, Capt. Branson achieved an almost perfect tonal balance between the piano and his military band numbering 100 pieces. The tone quality of the solo instrument, greatly enlarged, but in fine balance with the volume output of the band, was unimpaired. The "giant violin" by which an ordinary Stradivarius is amplified a thousand or ten thousand times and then combined with a brass band, is another experiment along this line. Possibilities suggested by Dr. Stokowski, as reported in a recent issue of Electronics, include similar amplification of the flute, cello, glockenspiel, xylophone and celesta. Listen, for example, to the harp and flute recording in certain portions of the Tristan set referred to above and the cello solo in the Sibelius where a single instrument carries the weight of intensity ordinarily supplied by that section of the orchestra. Certainly such purity and piquancy in tone color, clarity of detail and perfection of balance is unattainable during an actual concert performance.

More power to the engineers and the resourcefulness of musicians like Leopold Stokowski. For the millions who rely solely on the radio and phonograph for musical enlightenment and enjoyment, their inventions and discoveries will unquestionably make this world a more rewarding place in which to live. And it is likely that reproduced music of the future will be eminently richer to listen to than the original performance itself.

* * *

Victor Publishes Bach Concerti

Returning to the present, there is much to admire in the scope of selection and quality of performance proffered by immediate disc publications. Two pairs of platters presenting complete recordings of a delicious brace of Bach concerti will not be passed up by many phonophiles. The first of these contains the playing of the concerto for two violins in D minor by Yehudi Menuhin and his teacher, Georges Enesco. The accompanying orchestra is directed by Pierre Monteux, who makes his appearance on discs far too seldom. There are other electrical versions of the double concerto, but after listening to the brilliant performance by Menuhin and Enesco there is no need to concern oneself with these. Menuhin's playing before the microphone has been dwelt upon before; it is sufficient to add that in no respect does he play second fiddle here but remains throughout on equal terms of virtuosity and musicianship with his preceptor. The tone of the orchestral accompaniment is distinguished, the cello-bass part detaches exceptionally well, and Monteux pilots the piece with skill and rhythmic insight. The cadenzas are the work of Enesco, who dedicated them to young Menuhin. A pair of discs to be triple starred. Nos. 7732 and 7733.

The other set also comes from France and is the best recording to date of Bach's Brandenburg concerto No. 6 in B flat major (repressed on Victor discs Nos. 11264 and 11265). Alfred Cortot leads his youthful but by no means inexpert École Normale orchestra, Paris, in a decidedly warm and lyric interpretation, creditably recorded. Cortot's organization has now recorded the third, fifth and sixth Brandenburgs. Both Nos. 1 and 4 remain unrepresented in the phonograph catalogues. The Philadelphia Orchestra has put No. 2 on wax; other interpretations of Nos. 3 and 6 will be found in the Columbia and Brunswick repertoire. Perhaps Cortot intends enregistering the whole lot, created during the fruitful Cöthen period of Bach's productivity. So far the French pianist-conductor has done eminently well, and it is to be hoped that domestic re-pressings of the other concerti recorded under his baton will soon appear on Victor lists. Meanwhile, they are to be had from the importers.

Giannini, Schipa and Crooks

Leonora's aria (Madre, Pietoso Vergine) from Act II of La Forza del Destino is sung with poignant feeling and impeccable musicianship by Dusolina Giannini, soprano, on disc No. 7602, recorded in Europe. There is stable assistance by a chorus and orchestra conducted by John Barbirolli. Splendid recording reveals minute detail throughout the sombrous declamation . . . Lamento di Federico from L'Arlesiana, Italianized Bizet, and the singer's own Prece provide two appropriate numbers for the display of Tito Schipa's opulent tenor (No. 7583) . . . The first of Richard Crooks' recent English engravures of continental light opera music to be re-pressed here are Spoliansky's Tell Me Tonight, from the film of the same name, and Franz Léhar's Only My Song (No. 1619). This young tenor's robust, resilient and expertly controlled voice is particularly suited to music of this nature; commendable indeed are the qualities of honest, forthright placement and unforced tone which he provides for the projection of these delightful lyrics. The absence of affectation is gratifying, for so many operatic tenors are tempted to indulge in unmusical mannerisms when light fare of this nature is essayed. The orchestra accompaniment is unusually effective; the oboe solo in the interludes engenders color and atmosphere.

Columbia—Lotte Lehmann and Richard Tauber

With the release of disc No. G-4073M, Columbia completes the series of Schumann's Frauliebe und Leben recordings by Lotte Lehmann. Although we admire this lovely cycle and the keen penetration and inherent charm of Mme. Lehmann's art, it is difficult to arouse enthusiasm for these discs. The chamber orchestra accompaniment, banally arranged, mutilates much of the music's appeal by augmenting sentimental inflections to an excessively saccharine degree . . . Richard Tauber's vocalisms are on display in Vilja-Lied (originally written for soprano voice, it loses considerable effect in transcription) from Léhar's Merry Widow (orchestra conducted by Ernst Hauke) and Eric Korngold's adaptation of Johann Strauss' Geschlichten aus dem Wiener Wald from the operetta Das Lied der Liebe (orchestra conducted by the arranger). Frankly, Tauber's mannerisms fail to impress; especially when they are projected as badly as in this recording. The disc is No. G-4076M.

Michigan State College Stages Gluck Opera

East Lansing, Mich.—Two performances of Gluck's Orpheus were given by the music department of Michigan State College in Eastern High School Auditorium, March 9 and 10. Lewis Richards, director of the music department, was general director of the production. This was the first time so serious a work has been attempted here without recourse to outside assistance. All participants, more than 200, including soloists, chorus, ballet and orchestra, were regularly enrolled students of the college, and the direction was in charge of members of the faculty, with the exception of a few students. The opera was given an authentic setting, all lighting and scenic effects having been designed and executed on the campus.

The role of Orpheus was sung by Beatrice Brody with dignity and tonal warmth. Naomi VanLoo (Euridice) displayed dramatic and vocal understanding. Mary Ellen Davis (Amor) bore herself in creditable fashion. The chorus, made up of the combined college chorus, men's and women's glee clubs, was excellent, while the ballet, chosen from Orchesis, honorary dancing sorority, was a highlight of the production. Michael Press, head of the violin faculty, conducted the performances. Members of the music faculty collaborating were Fred Patton, stage director and trainer of the soloists; Zinovy Kogan, director of the chorus, and Alexander Schuster, director of the state orchestra. M.

Columbia University Spring Concert on May 1

The University Chorus and the Institute of Arts and Sciences of Columbia University have announced a spring concert on May 1 in the Riverside Church, New York, when Mendelssohn's St. Paul (Part I) and other music will be offered under the direction of Prof. Walter Henry Hall. The assisting artists are Dorothy Greene, soprano; Frederick Gummick, tenor; Norman Jolliffe, bass; Charles H. Doersam, organist; and an orchestra with F. Lorenz Smith, concertmaster.

Erskine and Perolé Quartet at New York University

Dr. John Erskine, president of the Juilliard School of Music, appeared as assisting artist with the Perolé String Quartet on April 17 at the main building of New York University in an anniversary performance of the Brahms quintet in F minor. This was the last concert in the chamber music series given at New York University by the Perolé String Quartet. The program held the Beethoven quartet in G, op. 18, No. 2, in addition to the Brahms number.

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Concert Promotion

(Continued from page 23)

display the boards for a proper period of time before the playdates and store them when not in use. If the building is on a corner lot, then there should be three-sheets facing each thoroughfare as well as at the entrance of the hall.

During the performance of any given attraction, arrangements must be made for posting the paper of the next attraction so that the crowd leaving the hall may see these vivid forceful announcements. Should a severe downfall of rain impair the efficacy of the showing, the boards should be reposted as soon as the weather clears.

In a case where the local manager encounters difficulties in securing permission to display three-sheet boards on the side of the building in which the concert is given, on the ground, perhaps, that the beauty of the building might be impaired, let him not be deterred from securing his will in another way. Let him have constructed a sidewalk display consisting of two three-sheet boards, one tilted against the other, and place same at the entrance of the hall.

Other Recommended Locations

If the ticket sale is held at a place other than the auditorium in which the concert is given, the local manager must contrive to have a window set aside for his use and mount a three-sheet on cardboard and place it in the window. Often it is practical to cut out the figure on a mounted three-sheet, as such a silhouette may make a more attractive display.

There is one further medium for the display of three-sheets recommended by this writer. The ideal spot for a three-sheet is a second story location at the corner of Broadway and Main Street in any town. It is the corner where most people pass. The local manager should be alert to discover a vacant store in this neighborhood. For a small sum of money—often for no money at all—he can contrive to hang a three-sheet in the window of such a store. In these days, when many stores are untenanted, the local manager can doubtless secure a number of such highly desirable locations.

Now, while a motion picture or a wrestling bout or a circus or a musical comedy may indulge in a full line of billing, experience has shown that a three-sheet poster suffices to meet the needs of the concert artist, and most of them supply only this piece of paper. Occasionally, however, in the case of a large attraction which may aspire to general patronage on the part of the public, one-sheets and twenty-four sheet stands are also supplied to the manager.

One-sheets are mainly for use on rented locations, such as the platforms of subway, elevated and interurban lines. The twenty-four sheet stand with its four-sheet date requires a standard billboard. Such stands are almost in disuse among concert artists and local managers because of the high cost of lithography or printing for the artist and the high rental cost for the boards on the part of the manager; and for the further reason that almost all of the desirable locations in any neighborhood have been leased to commercial advertisers, such as gasoline, tire and cigarette firms.

Building Up a Stand

Suppose a local manager has an unusual opportunity of renting a twenty-four sheet poster panel at a bargain price. This panel may be vacant between two contracts and available to him for just a week prior to his concert. He may utilize this space in the following way: The standard outdoor panel is seven sheets wide and four sheets high, making twenty-eight sheets in all. On each of the outside tiers of four sheets he can post a three-sheet. This leaves a space in between these two posters twenty sheets in size. He can then order from a local sign painter hand-lettered text in display type sufficient to fill the remaining space. This practice is common with show paper and is known as "building up a stand."

Should a local manager be able to secure twenty-five to fifty choice locations on state roads and leading thoroughfares, and including a number of wall bulletins in well populated districts, and should he have scheduled an outstanding attraction whose name is known to all and who has an expectation of unusually large receipts, in such a case the local manager may request the artist to have a special twenty-four sheet stand printed in block type. A request of this sort is likely to receive a favorable answer if the artist is certain beforehand that the paper will actually be posted. The colors recommended for such a printed twenty-four sheet stand are black on printed yellow, these colors having been proven by test to be the most attractive.

Question Box

Letters from correspondents on the subject of concert promotion, advertising and publicity will gladly be answered by Mr. Schang in this column when the subjects are of general interest. Queries are invited and should be addressed to the Musical Courier.

Studio Notes

FRANCIS ROGERS

John Barr, tenor, who recently took the role of Romeo opposite Berenice Alairé's Juliet at the Hearns Community Center, New York, has been a pupil of Francis Rogers at the Juilliard Graduate School for three years, and studied this role under Mr. Rogers. Mr. Barr sings the leading tenor part in the forthcoming production by the Juilliard Opera School of Cimarosa's Secret Marriage.

SOLON ALBERTI

Solon Alberti of New York recently has presented singers from his studio in recital, radio and oratorio. Nita Alberti, soprano, appeared before the American Criterion Society at the Hotel Plaza, New York, April 7. Mr. Alberti accompanied her at the piano and also played solos. April 1, a series of programs entitled Solon Alberti Presents were inaugurated over WEVD. These broadcasts offer excerpts from opera, oratorio and song literature, including solos, duets and larger ensembles. The first program was devoted to scenes from Pagliacci, and brought before the microphone Lucile Dresskell, soprano, Donald Walter, tenor and Robert Tilberg, baritone. Another feature was Margaret McCulloch, contralto, who sang Louisiana Bayou Ballads. The second of these hours, April 8, included the principal arias from Mendelssohn's Elijah, sung by Virginia Syms, soprano, Miss McCulloch and Mr. Tilberg. Two scenes from Il Trovatore were given with Mrs. Alberti, Mr. Walter and Miss McCulloch, assisted by the male members of the Central Choral Club, of which Mr. Alberti is director.

On Good Friday (April 14) Mr. Alberti presented the Central Choral Club in The Seven Last Words of Christ (Dubois). The soloists were Mrs. Alberti, Mr. Walter and Mr. Tilberg. The entire cantata was repeated over WMCA the following night.

FREDERIC FREEMANTEL

Pupils of Frederic Freemantel of New York who are fulfilling current engagements include Marcel Doucette, a tenor not yet twenty, frequently appearing in his home city of Waterbury, Conn. He has been engaged as special soloist at the Church of St. Ann, and recently was a soloist for the presentation of the Passion Play in the Strand Theatre.

Alfred L. Herskowitz, young baritone, was recently appointed cantor of the Progressive Synagogue, Brooklyn, N. Y. This singer gave up his ambition for a stage career on the advice of Mr. Freemantel and is preparing himself for life work as a cantor. Mr. Herskowitz continues his radio appearances over WMCA on Monday evenings. Under the name of the Jewish Troubador, he has sung over several stations on commercial hours, including the General Baking Company Hour, the Bond Bread Hour and the Jello Hour.

Rhea Hornik, who recently sang at a musicale in the Hotel Plaza, New York, is broadcasting over several stations in Camden, N. J., and Philadelphia. Mrs. Hornik is from Memel, Germany. After coming to this country and studying for some time with Mr. Freemantel, she made her radio début over WFAB in the German Hour, singing a Lieder program, and as the Singing Gypsy over WHOM, Jersey City, N. J.

EDNA BISHOP DANIEL

Edna Bishop Daniel recently presented her vocal pupils in recital at her Washington, D. C., studio. Those appearing were Catherine Schofield Honse, soprano, Raymond Chisholm, tenor, Francis Deremer, bass and Chester Helms, tenor. Jennie Glennan, organist and director of St. Patrick's Church Choir, was at the piano, and the radio section of the Nordica Mandolin and Guitar Orchestra assisted.

Miss Honse sings with ease, clarity of tone and sincerity of expression. Her numbers were by Schumann, Thomas, De Koven, La Forge and Ponchielli. Mr. Chisholm displayed a pure, lyric tenor in items by Molloy, Burleigh, Schubert and Clara Edwards. Mr. Deremer, the possessor of a rich bass, sang Trader John (Robert S. Flagler), George W. Chadwick's setting of a poem by Sidney Lanier, and the aria O, Isis and Osiris from Mozart's Magic Flute. This last had to be repeated. Mr. Helms' voice is well adapted to dramatic expression, and he was deservedly applauded for his singing of two songs by Whelpley and an old Irish melody arranged by William Arms Fisher. Miss Honse and Mr. Chisholm joined in Moon Dreams by Lily Strickland. The orchestra supplemented with well-played, enjoyable numbers, and Ester Linger Clark played a mandolin solo. A large enthusiastic audience greeted the singers. S.

LAWRENCE BERGÈRE

Two studio recitals were given at the Bergère Vocal Studio, New York, within a month, the following singers participating: Priscilla Hoyt, Rhoda Leroff, John MacConnell, Lansford McBride, with Misses Rhodes and Stuib, Mr. Kennedy and Miss Andino playing violin pieces. On both occasions standard songs and arias formed an interesting program, Mme. Bergère playing the accompaniments. The studio was filled and the pupils sang well.

Mr. Bergère, although he has been in New York only a few years, has gained a following based on his knowledge of the pure Italian method as exemplified by Battistini. Previously he taught singers in Paris, Berlin and Milan. F. W. R.

Extensive Engagements for Benjamin de Loache

Benjamin de Loache, baritone, sang at the opening of the annual conclave of the Daughters of the American Revolution in Washington, D. C., April 17, following addresses by President Roosevelt and Mrs.

BENJAMIN DE LOACHE

Ruth Bryan Owen. Mr. de Loache made his Philadelphia début in recital this season, later fulfilling an engagement with the Philadelphia Orchestra at the concerts of December 9 and 10, when he sang The Raven, a melo-declamation by Arcady Dubensky. Mr. de Loache was heard in the special performance of Parsifal given this month by the Philadelphia Orchestra under Leopold Stokowski; at Columbia University on April 7, and later at Rollins College, Fla. The baritone has appeared at twenty performances under Stokowski's direction, including the opera Wozzeck and Schönberg's Die Glückliche Hand. Sylvan Levin was his piano accompanist for the D. A. R. recital.

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(Continued from page 10)

Danse du Labyrinthe, Apparition soudaine de Bacchus and La Danse de Bacchus. M. Munch gave the suite a comprehensive reading, his listeners applauding both composer and interpreter.

At the same concert, Julia Nessy, soprano, offered songs by Roussel (Le Bachelier, Réponse d'Une Epouse) and Strauss (Air de Zerbinetta). Mme. Nessy's is a lovely soprano, and she uses it with consummate taste. Although she sang ungrateful numbers (especially the Strauss), her interpretative art was admirable and the audience gave its hearty approval.

Anita Dorfmann, pianist, played Mendelssohn's concerto in G minor with such technical brilliancy, beauty of phrasing and finish, that the work revealed new and appealing qualities. If keyboard artists would take the trouble to play Mendelssohn as Mme. Dorfmann does, poor Felix Bartholdy would once more come into his own. Mme. Dorfmann was recalled and roundly applauded for her admirable playing. Brahms' third symphony and Strauss' Danse de Salomé completed the program.

CONCERT ORGANIST

Winslow Cheney, American concert organist, played an all-Bach recital in the Salle Pleyel, to which came a large crowd. His program of Prelude and Fugue in G major, six chorals, second sonata in C minor, concerto in G major and Toccata, Adagio and Fugue in C major, was well chosen and afforded him ample opportunity to demonstrate his abilities. Mr. Cheney is an excellently equipped, serious musician. He has smooth technic as well as a flair for making the organ an interesting concert instrument. He presented each work authoritatively. The enthusiastic audience gave him hearty approval.

OFFENBACH'S TALES

Though the general level of excellence of productions is nothing to brag about, Offenbach's Tales of Hoffmann always draws a capacity audience to the Opéra-Comique. The work is much deeper than most people suspect, and the way it continues to prosper is proof of its value.

The other evening Fanny Heldy sang the roles of Stella, Olympia and Antonia. This, were I director of the Comique, I should not have allowed her to do, for she has neither the vocal nor histrionic ability to cope with everything these roles present in vocal and histrionic ways. Public opinion apparently did not coincide with mine for everything that Mme. Heldy did, or left undone, met with warm approval. She was at her best in singing and acting, as Stella, the doll. Hearing Micheletti as Hoffmann makes me wonder how long the Comique is going to take to get a really enjoyable tenor on its staff. At least four are needed, and to my way of thinking, they have not even one.

Carlton Gauld, American baritone, was the hit of the show. Mr. Gauld has a rich, expressive voice, remarkable acting talent and a keen appreciation for variety and authenticity in his roles. He sang the parts of Lindorf, Coppelius, Dappertuito and Miracle and was cheered and applauded every step of the way.

PREMIÈRES

The indefatigable Société Nationale recently held up ten new works to public inspection. They were sonata for violin and piano, by Durant-Farget, played by Roland Charmy, violinist and Jean Doyen, pianist; two songs: J'ai dit à mon coeur, and La Dame qui j'ai servie, by Marcelle Soulage, sung by M. Bernac, accompanied by the composer; sonata, for viola and harp, by Renée Hansen-Jamet, interpreted by M. Grout, viola and M. Jamet, harp; four songs, Le Bonheur, Si le Bon Dieu, Il Faut nous aimer and Le Diable, by H. Roget, sung by Mlle. Fouquet, the author accompanying; Variations libres et Finale, by Gabriel Pierné, and quintet, by Jean Cras, played by the Quintette de Paris. The Société Nationale was founded back in 1871 for the purpose of bringing out new music, and the number of works created in the course of 500 concerts is not only legion but terrifying.

MODERN LYRICS

Vera Janacopulos, soprano, was heard in the Salle Gaveau. Accompanied by Yvonne Herr-Japy, the artist gave her very personal and finished interpretations of songs by Moussorgsky, Debussy, Ravel, Nabokoff and Prokofieff, ending her program with Brazilian folk songs. Her audience was immediately won by the simplicity and sincerity of her art, and urged Mme. Janacopulos to repeat some of her numbers as well as add extras. Marcel Moyse, flutist and H. da Souza, cellist, gave pleasure with their accompaniments in the Ravel Chansons Madécasses.

BERLIOZ' FAUST

The Paris Opéra restored Berlioz' colorful Damnation of Faust last week. Director Rouché has taken great pains to reproduce the work, for it was atmospherically staged with new lighting effects, emanating from principles which the American dancer Loïe Fuller was the first to enunciate, admirably carried out. The principal interpreters were André Perney (Mephisto), Georges Thill (Faust) and Marisa Ferrer (Marguerite). Although the Berlioz score does not abound with high-note effects esteemed by the *garlicas* of the galleries and standees row, its extraordinary dramatic elements never fail to excite the admiration of Parisian audiences.

BREVITIES

The Chanteurs de Saint-Gervais, under the direction of Paul Le Flem, sang works of Josquin des Prés on Easter Sunday.

Robert Casadesus, French pianist, returned to Paris from a concert tour which took him to Egypt, Palestine and Syria.

Pierre Fournier, French cellist, gave a recital in Berlin.

Joseph Bucciali is composing an opera based on the life of Dante. The libretto is by Lorenzo Vigo-Fozio.

Eidé Noréna, returning to France from the Metropolitan-Opera, stopped off in Paris for a few hours on her way to Nice.

IRVING SCHWERKÉ.

Recitals Galore in Indianapolis

INDIANAPOLIS, IND.—The Budapest String Quartet appeared at the Academy of Music under the direction of the Indianapolis Maennerchor, on March 19. It was a rare occasion for those who have been regretting the infrequency of chamber music in this city. In tonal balance, rhythmic vigor, and expressive understanding of the music, the quartet ranks high among ensembles. These fine musicians from the banks of the Danube do not resort to cheap tricks to impress their audience but let the music speak for itself.

Mario Chamlee, tenor, was heard at Caleb Mills Hall on March 23 by members of the Civic Music Association. His voice of noble richness and breadth was under superb control and possessed glowing warmth and limpid tone quality.

The Martens Concerts introduced Ruth Page and Harald Kreutzberg in a program of new dances at Keith's Theatre, on March 26. They were greeted and applauded by a large audience which seemed to indicate much interest in Terpsichore. Friedrich Wilckens provided able accompaniments at the piano.

Muriel Kerr was presented in piano recital by the Schubert Memorial Association of New York, on April 1, at the John Herron Art Institute.

Giovanni Martinelli is appearing in connection with the Mendelssohn Choir in the last Martens Concerts, April 23.

Kappa Chapter of Mu Phi Epsilon gave a musical program in honor of the national secretary, Mrs. Charles E. Gerser of Cincinnati, on March 15.

Five hundred children from thirteen Indianapolis churches sang in the Easter sunrise service on the steps of the Soldiers and Sailors Monument. H. C. G.

Madrigal Society Holds Luncheon

Marguerite Potter, president of the Madrigal Society, introduced Mrs. H. H. A. Beach and David Mannes as honor guests at the society's luncheon of April 8 at the Great Northern Hotel, New York. Mrs. Beach related many experiences and happenings in her life as pianist and composer, both in Europe and America. Mr. Mannes told of the Metropolitan Museum orchestral concerts which he conducts. Lolita Savini, contralto, pleased her hearers with Mrs. Beach's On a Hill. Elsa Moegle, harpist, played pieces ranging from Handel to Tournier. Viola La Blanche, soprano, offered songs by Rybner and Bishop, and was especially effective in Mrs. Beach's Ah, Love But a Day. All three artists have given their own recitals in New York under the auspices of the Madrigal Society. F.W.R.

Margaret Speaks Sings in New Jersey

Margaret Speaks, soprano, sang the solo role with the Ridgefield Park Choral Club at a concert in the community auditorium, April 4, in which the feature of the program was the choral fantasia from Lohengrin. The program was conducted by Henry P. Cross with a symphony orchestra of thirty-five musicians and a chorus of sixty mixed voices.

Miss Speaks also sang two groups of songs which captured the audience who demanded numerous encores. The plaudits of the house made it necessary for the soloist to repeat Oley Speaks' Sylvia. Miss Speaks also sang Robert Huntington Terry's Song is So Old, to which a pleasant touch was added by the composer's presence in the audience. R. B.

FOREIGN NEWS IN BRIEF

Schillings Head of Berlin Civic Opera

BERLIN.—Prof. Max von Schillings has been appointed Intendant of the Berlin Civic Opera, to replace Carl Ebert who was removed as the result of Nazi pressure. Schillings, for some years after the war, was Intendant of the State Opera and lost his position there as the result of a series of conflicts which in turn ousted Stiedry and Blech as conductors, after the advent of Kleiber, who is still musical director. Stiedry, who went to the Civic Opera after losing his lawsuit for reinstatement, is again out as the result of the anti-Semitic campaign, and Schillings thus triumphs over his adversary a second time. T.

Sir Henry Wood Has New Post

LONDON.—The Sheffield Choral Union has engaged Sir Henry Wood to become its conductor in succession to Sir Henry Coward, who retired last month at the age of eighty-three. Sir Henry Wood, who is sixty-three, is best known as the conductor of the Queen's Hall Promenade Concerts. He was the founder of the New Queen's Hall Orchestra and is now one of the conductors of the B. B. C. He has been connected with Sheffield musical activities since 1902, in which year he was conductor of the Sheffield Musical Festival. C. S.

Dr. Malcolm Sargent Undergoes Operation

LONDON.—Dr. Malcolm Sargent, conductor of the Courtauld-Sargent Concerts, the Robert Mayer Children's Concerts and the Royal Choral Society, has been confined to his bed for some weeks with a mysterious illness which has now been diagnosed as a tubercular infection. He has been operated upon and the outcome is still uncertain. Four days before his operation Dr. Sargent attended the dinner in honor of Mr. Mayer to celebrate the tenth anniversary of the Children's Concerts, and made a brilliant speech. C. S.

Spiwakowski Returns to Australia

BERLIN.—Jascha Spiwakowski, pianist Tossy Spiwakowski, violinist and Edmund Kurtz, cellist, have been engaged for a tour of Australia, Tasmania and New Zealand this summer. T.

A Radford Scholarship

LONDON.—A Robert Radford Scholarship has been endowed by the admirers of the recently deceased English baritone, at the Royal Academy of Music. The scholarship is open to bass and baritone singers and will be competed for annually on May 13, which was the date of Radford's birthday. The Musicians Benevolent Fund acts as trustees. C. S.

Tito Schipa in Monte Carlo

MONTE CARLO.—Tito Schipa was the soloist at the last gala orchestral concert conducted by Paul Paray, and won frenetic applause with his singing of operatic arias from Don Giovanni, Werther, L'Elisir d'Amore, and L'Arlesiana by Cilèa. Two encores by Tosti brought renewed ovations. But even more riotous enthusiasm was displayed at Schipa's subsequent recital in which he was equally at home in classic and ultra modern songs, after which interminable demands were made for encores. S. J.

Georg Schumann Gets Beethoven Prize

BERLIN.—The Beethoven prize, a purse of Mks. 10,000 ($2,400) has been awarded to Prof. Georg Schumann, choral composer and conductor of the Berlin Singakademie. The award is annual, Schumann's predecessors being Max von Schillings, Hans Pfitzner, E.N. von Reznicek (jointly with Julius Weismann), Paul Juon (jointly with Josef Haas) and Arnold Mendelssohn (jointly with Heinrich Kaminski). T.

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Press Comments

GIUSEPPE RUSSITANO

A recent report from the Milan press states: "The consistent success of the veteran Giuseppe Russitano as a teacher of singing, particularly with American students in Milan, has drawn new attention to

(Photo by De Marchi)

GIUSEPPE RUSSITANO

the remarkable career of this outstanding operatic figure. Although now advanced in years, Maestro Russitano retains his youthful fire and enthusiasm, and is still able to demonstrate how any of the traditional roles should be sung."

Russitano was a close personal friend of Verdi, and sang in the Requiem at the composer's funeral, with Toscanini conducting. In his younger days he appeared often with Melba, Nordica, Emma Eames and other singers of eminence of the Metropolitan Opera, and his performance of the Duke in Rigoletto, under Maurice Grau, is stated to have won the praise of the New York press.

This Milan newspaper also says, "Today the Rusitano studio in Milan is a veritable museum of operatic treasures, full of interesting pictures, old playbills, autographs, costumes, and other relics of a glorious past. American students have commented on the strict discipline maintained by the *maestro*. He insists upon a regular schedule of careful diet and exercise, with a general musical education in addition to singing and acting, and he requires absolute punctuality at all times. Many of his pupils have taken important positions in the opera houses of Europe, while his private performances in Milan give them valuable experience before friendly audiences."

Among the singers at present studying with Giuseppe Russitano is the Swiss soprano Xenia Bonivard, the wife of Captain Albert Redifer of New York. Mme. Bonivard recently sang the role of Lucia in Milan, and plans an American début within the coming year.

MARIA JERITZA

Following the recent appearance in Chicago of Maria Jeritza in Puccini's Tosca, Herman Devries wrote in the Chicago American: "When Jeritza took the stage in the second act there was not a breath left in the throats of several thousand persons. And if you will ask each unit in that vast throng, he will tell you that the characterization of Tosca by Jeritza has never been equaled since the day of Ternina (if he has ever seen her) and certainly not by any of the exponents of the role in this city—excepting no one."

Edward Moore in the Chicago Daily Tribune: "A good part of the atmospheric electricity was caused by the first operatic appearance in Chicago of Mme. Jeritza. Her presence would seem to have cast something of a spell. It drew an audience which would have been large enough at any time to create a beaming managerial smile, and it converted that audience into an army of enthusiasts, applauding with heated palms at the end of each act and after every notable musical number."

Glenn Dillard Gunn in the Herald and Examiner: "The Tosca she showed us first was an imperious creature of glittering beauty and queenly song. The opening act's brief flare of jealousy was only the lightest of workouts for her. But the storm of the torture scene, up to the aria, was such a tempest of abandon, and such a tornado of passion, that the sudden relapse into sustained song came as a shock. Mme. Jeritza capitalized this effect with a cunning possible only to the sagest of the stagewise. Never after the furious fortissimo that submerged the sturdy John Charles Thomas in a veritable welter of tone, did she attempt another vocal climax. Her singing ended with the Vissi d'arte. Even in this lyric interpolation her voice changed in quality, almost, it seemed, in maturity. It was no longer a woman's voice, but that of a young girl, slight, wistful, faltering. Tosca, looking upon the wreck of her life, was lost, groping, unsure."

EDWIN AND JEWEL BETHANY HUGHES

Press comments on the recent two-piano appearances of Edwin and Jewel Bethany Hughes in the South include one from the Fayetteville (N. C.), Observer: "The two-piano recital of Edwin and Jewel Bethany Hughes was a brilliant success, and charmed a representative and music-loving audience. Such exquisite playing has seldom been heard here. The audience was delighted with the brilliant, clear-cut technic, the preciseness of ensemble, the loveliness of tone and nuance and the beautiful interpretations, and expressed its appreciation with enthusiastic applause, to which Mr. and Mrs. Hughes responded with several encores."

The Rock Hill (S. C.) Evening Herald said: "In the performance of Edwin and Jewel Bethany Hughes, duo-pianists, at Winthrop College last night, a nicely adjusted balance of the masculine and feminine temperament was disciplined by the finest type of interpretative imagination, and the beauty of values was coördinated in an artistic result that gripped the attention of an appreciative audience. In brilliance, tonal beauty and perfection of ensemble, the playing of these pianists left nothing to be desired. Their interpretations stood on the highest artistic level throughout the program, and their emotional working together was so masterly that the unity of the musical idea was never once disturbed. The audience followed the program with an interest that kindled and flamed as the numbers passed."

JOSEPH F. WAGNER

The Lowell, Mass., Courier-Citizen commented in part as follows on the concert given March 26 by the Boston Civic Symphony Orchestra (Joseph F. Wagner conductor) as the last attraction in the Moses Greeley Parker series: "A large audience assembled and interest was well sustained throughout a program which was for the most part of unfamiliar numbers. Mr. Wagner, one gathers, strives to keep off the well-beaten path in this respect, and finds music suitable for his orchestra and for his purpose. He has for performance the instrumentation of a symphonic orchestra . . . This he has welded into a really fine ensemble, which plays not only with precision, but with a degree of freedom and no little polish. There are sufficient strings to give a full body of tone of that quality. The wood-wind instruments are smoothly managed. The brass is incisive and sonorous without being overpowering. The ensemble is capable alike in the lighter effects and the more brilliant passages . . . A well-drilled orchestra with an intelligent appreciation of the music in hand.

"It played brightly, precisely and expertly in Cherubini's overture to Anacreon . . . In the Sibelius suite, Pélléas and Mélisande, the orchestra met its exactions with commendable success."

BARRY DEVINE

"The aria from Andrea Chénier was sung with commanding voice of smooth quality by Barry Devine, whose distinguished interpretations were painted with brilliance and coloring," said the Miami, Fla., Herald of Mr. Devine's appearance at the Mana-Zucca Club guest artist recital last month. The Miami Daily News records that he sang Mana-Zucca's popular Why Do I? with the composer at the piano. Mr. Devine is an artist-pupil of Claude Warford.

WILLIAM CLARK

William Clark, American tenor, who recently made his début as Andrea Chénier at the Theatre Puccini, Milan, earned the following comment: "Mr. Clark displayed an efficient stage ability and fine voice well disciplined, even and resistant. He knew how to give the personality an interpretation of much dignity, meriting great applause, especially following his two big arias."

OLIVE BOND

Olive Bond, coloratura soprano of New York, recently appeared with the Mana-Zucca Club, Miami, Fla. The Miami News mentioned her voice "of lovely quality, which rings clear and true," and added "technical skill, sound musicianship and dramatic ability were combined with artistry and mastery of style." Miss Bond is a pupil of Florence Lee Holtzman of New York.

MARGARET ROBERTS

H. T. Burleigh has written to Margaret Roberts, soprano: "I think you sing my arrangements of the Negro spirituals with correct interpretation and beautiful tone quality."

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NEW PUBLICATIONS

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Sonate, for violin and piano, op. 21; by Marc Briquet.

A piece of solid musical workmanship, conceived and fashioned according to traditions which will interest conservatives and irritate modernists.

The first movement, "In Ancient Style," with a distinct knowledge of Bach, is an index to the entire composition, which has also a Recitativo and a Finale. There are no challenging harmonies or tonalities, the rhythms remain stable after announcement, and no effort is made to evade well determined melody. An unusual feature is a cadenza for solo violin, just before the finish of the work, whose pages altogether reflect a staid musical outlook not at all related to the prevailing tonal styles of the moment. (Gebrüder Hug & Co., Zurich and Leipsic.)

Caprice Fantastique, for violin and piano, by Erich W. Korngold; transcribed by Rózsika Révay.

A light, speedy, and scintillating virtuoso bit, skillfully set, and delicately harmonized. This is no holiday for violinists or pianists with slow or clumsy fingers. (B. Schott's Söhne, Mayence.)

Scherzo, for violin and piano, by Igor Stravinsky, from his ballet, The Fire Bird. Transcribed by the composer and Samuel Dushkin.

This charming conceit needs no new description. Suffice it to say that the present version, done by the two brilliantly competent transcribers, retains all the lightness, humor, and piquancy of the original. Both the violin and piano parts require nimble performance, but fingerings are furnished that ease some of the technical terrors. (Edition Schott, Mayence and London.)

FOR PIANO

Three Piano Compositions, by Jacob Heymann.

These pieces, published separately, consist of two preludes and a Dance Barbaric. The latter is the most characteristic of the three and also the most unconventional, in harmony and rhythm. The "barbarity" is sufficiently pronounced even if not as intense and exciting as in Ornstein's Wild Men's Dance, which is still the best thing of its kind. Mr. Heymann's preludes, in A minor and D minor, move along more conservative lines, and with distinct melodic curve. Good musicianship shows in the three compositions, of which the Dance is the most difficult, requiring power, technical dash, and strict rhythmic sense. (Edward Schuberth & Co.)

Reviewed by R. M. Knerr

Book

Volume of Proceedings of the Music Teachers National Association, Twenty-seventh Series; Annual Meeting of the Fifty-sixth Year, Washington, D. C., December 27 to 30, 1932. Karl W. Gehrkens, Editor.

As has been the custom for some years, the Music Teachers National Association has again given a permanent form to the records of its annual meeting, held in Washington last December. The well-printed volume of some 288 pages contains, in the first part, the text of papers and addresses read at the convention by a number of eminent figures in various fields of musical endeavor. Part II contains the reports of standing committees, and Part III those of the secretary and treasurer of the organization.

The speakers and the subjects of their talks are as follows: Sumner Salter, New York, The M. T. N. A. and the American Composer; Maud G. Sewall, Washington, D. C., Washington and Its Musical History; Mrs. H. H. A. Beach, New York, The Twenty-fifth Anniversary of a Vision; Albert Stoessel, New York, The Modern Choral Festival; William Arms Fisher, Boston, Music in a Changing World; Ernest Hutcheson, New York, Mental Attitudes in Music Study; William John Cooper, Washington, D. C., Music in the Curriculum; Peter Dykema, New York, Musical Fraternities and the Development of Music in America; A. Walter Kramer, New York, The So-Called Musical Public; George Fergusson, New York, The American Academy of Teachers of Singing, Its Purpose and Program; Percy Rector Stephens, New York, Habit-forming Voice Processes in Daily Living; John Thompson, Kansas City, Mo., The Average Student and His Problems; Walter Damrosch, New York, What May We Expect in Music Education Through Radio?; George A. Wedge, New York, Capacity of the Average in Theoretic Instruction; Leonard Liebling, New York, Confessions of a Music Critic; G. Oscar Russell, Columbus, O., X-Ray Photographs of the Tongue and Vocal Organ Positions of Madame Bori; Angela Diller, New York, Class Piano Teaching; Herbert Witherspoon, Cincinnati, O., Grand Opera and Its Immediate Problems; C. V. Buttelman, Chicago, Ill., The Summer Camp Movement in Music.

The volume also includes the official program of the 1932 meeting; the constitution, officers and committees of the M. T. N. A., and a roll of members and subscribers to the organization. (Published by the Association, Oberlin, O.)

For Male Voices

The Old Refrain, by Fritz Kreisler, arranged by G. Ackley Brower; words by Alice Mattullath.

This much-beloved number is here given an attractive setting as a three-part song or chorus for men's voices. The arrangement is for first and second tenors and bass. There is a piano part for use if desired. The number forms a part of the Folk Lore Choral Series. (Carl Fischer, Inc., New York.)

They Did Not Tell Me, by Oscar J. Fox, arranged by Laurence Bolton; words by Ethel Kelley.

A broadly written and melodious love song, here arranged for chorus or quartet of men's voices, this work will fill the need for romantic material of a wholesome sort. (Carl Fischer, Inc., New York.)

White in the Moon the Long Road Lies, by Oscar J. Fox, arranged by Laurence Bolton; words by A. E. Housman.

An arrangement, for chorus or quartet of men's voices, of Mr. Fox's lyrical setting of the verses from A Shropshire Lad. The vocal writing ranges fairly high—in the case of the first tenor to G flat above the staff. (Carl Fischer, Inc., New York.)

The Hills of Home, by Oscar J. Fox, arranged by G. Ackley Brower; words by Floride Calhoun.

One of the most popular ballads of the better type, arranged as a three-part song or chorus for men's voices. Also published as a three-part song or chorus for mixed voices. (Carl Fischer, Inc., New York.)

Song

Let Us Sing a New Song, words and music by Grace Leadenham Austin.

Optimism of the cheeriest sort pervades this song, which is very much in the vein of recent psychological developments, governmental and otherwise. As a means of becoming vocal about the so-called "New Deal," we could not imagine a more invigorating medium than Mrs. Austin's song, which has a wholesome amount of attractive and energetic melody. For medium voice, in E flat, in ¾ time, it more nearly approaches a marching tune in quality than a waltz, and would do splendidly as a rousing number for group singing. There are some attractive harmonic effects, incidentally, and the tune is one that will fix itself in the memory. (Grace Leadenham Austin, New York.)

For Band

Echoes from Germany, by Carl Giesen arranged by Charles J. Roberts.

A descriptive dance, which utilizes as its introduction the folk-tune, O du lieber Augustin. (Carl Fischer, Inc., New York.)

* * *

Reviewed by F. W. Riesberg

Song

Motherhood, song for Mother's Day, for high or low voice; text by Dan Poling, music by James G. MacDermid.

Written on request of Rev. Dr. Poling, author of the text, this is a song especially intended for Mother's Day (commemorated in non-liturgical churches of the land) which this year falls on May 7. The setting echoes the unaffected simplicity of the text, the melody based on sustained chords of the accompaniment, sane and singable, like all of MacDermid's songs. (Foerster, Music Publisher, Chicago.)

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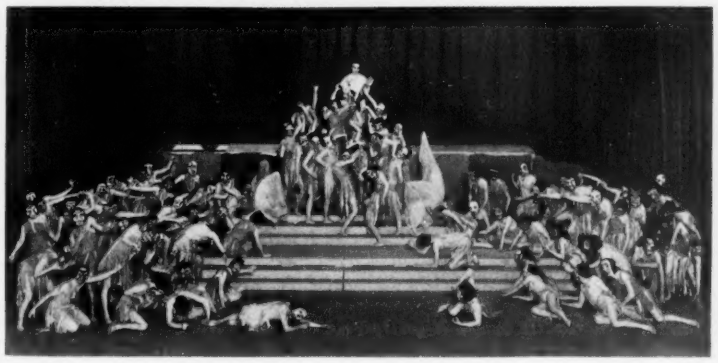

SCENE FROM GLUCK'S ORPHEUS,
recently presented by the department of music, Michigan State College, East Lansing, Mich. (Photo by R. C. Leavenworth.)

NOTED MUSICIANS HONOR THEIR CONCERT MANAGER.
A surprise reception recently was held at the New York home of Walter Damrosch in honor of the fifth anniversary of NBC Artists Service, of which George Engles is director. Standing, Marcel Grandjany, Efrem Zimbalist, Giovanni Martinelli, Ignace Paderewski, Mr. Engles, Mr. Damrosch, Sascha Jacobsen; seated, Frank Chapman, Gladys Swarthout, Alma Gluck, Sophie Braslau, Paul Kochanski.

GOETA LJUNGBERG,
Swedish soprano of the Metropolitan Opera Company, on the SS. Kungsholm, returning to Sweden for the summer. Later she is to sing at the Zoppot Festival in Germany, coming back to America next fall for a full season. (Photo by King-Camera Guild.)

HENRI DEERING,
American pianist, appeared with John McCormack in a benefit concert at Carnegie Hall, New York, April 18.

CARL FRIEDBERG,
pianist, whose pupil, Catherine Carver, has been awarded this season's Naumburg prize for pianists. Miss Carver studied with Mr. Friedberg at the Juilliard Graduate School for three years, after she had won an artist's diploma from the Institute of Musical Art in Mr. Friedberg's artists' class. Last year's Naumburg award went to Huddie Johnson, also a Friedberg pupil.

WILLIAM CLARK,
American tenor, recently appeared in the title role of Andrea Chénier at the Theatre Puccini, Milan. (Photo by Apeda.)

PRINCIPALS IN THE AMERICAN PREMIÈRE OF CIMAROSA'S THE SECRET MARRIAGE,
being presented by the Juilliard Opera School at the Library of Congress Music Festival in Washington, D. C., tomorrow (April 23). Left to right, Marion Selee, mezzo-contralto, who sings the role of Fidalma; Raymond Middleton, Geronimo; Florence Vickland, soprano, Elisetta. The New York performances of the opera are to be given at the Juilliard concert hall April 25, 26 and 27.

TULLIO SERAFIN and ROSA PONSELLE,
conductor and soprano of the Metropolitan Opera Company, bound for Italy on the SS. Rex. (Photo by Cosmo-Sileo.)

(See Inside Front Cover for Additional News Pictures)

MUSICAL COURIER

Weekly Review of the World's Music

EUGENE GOOSSENS

Conductor of Cincinnati Symphony Orchestra Festival, May 2 - 6

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